

Exclusive! "I was a political burglar for the San Francisco Police" Page 4

THE SAN FRANCISCO **BAY GUARDIAN**

35¢

SINCE 1966: THE LARGEST CIRCULATION ALTERNATIVE NEWSPAPER IN NORTHERN CALIFORNIA. FEBRUARY 22 THROUGH MARCH 7, 1975. VOL. 9. NO. 9.

Chinatown

for the non-tourist.
An offbeat guide
to back alleys,
exotic stores, and
mysterious foods.

The Media

The shame of California journalism, by Bruce Brugmann, page 8.

"How we almost won the KQED strike" by Dick Meister, page 13.

The Alioto/Mafia story: Page one in Sacramento (The Bee scoops the Ex/Chron. Again.) Page 10.

Battle for the airwaves: Media activists fight for community access, page 12

(MORE)'s West Coast Journalism Conference highlights, Feb. 21-23. Details, page 14.

"HEARTS AND MINDS"

Friday, 8 pm, San Francisco preview of the film, followed by discussion with producer Bert Schneider.

COVERING MAYOR ALIOTO

Saturday, 9 am, Ralston Room. Moderator: Larry Hatfield, San Francisco Examiner. Dick Carlson, ABC-TV; Bud Lembke, Los Angeles Times; Rollin Post, KQED-TV; Denny Walsh, Sacramento Bee; Kevin Starr, San Francisco Library.

THE HEARST CASE: THE MEDIA AND THE SLA

Saturday, 11 am, Ralston Room. Moderator: Bernard Weiner, San Francisco Chronicle. Paul Avery, San Francisco Chronicle; Tim Findley, KGO-TV; William Hearst III, San Francisco Examiner; Steve Long, freelance; Carol Pogash, San Francisco Examiner; Will Lewis, KPFK radio; Carolyn Craven, KQED-TV.

INVESTIGATIVE REPORTING: GETTING THE GOODS ON THE BADDIES

Saturday, 8 pm, Grand Ballroom. Moderator: Tom Pettit, NBC News. Earl Caldwell, formerly New York Times; Jim Drinkhall, Overdrive; Joe Eszterhas, Rolling Stone; Hank Greenspun, Las Vegas Sun; Jack Nelson, Los Angeles Times; James Phelan, freelance.

WHO RUNS SAN FRANCISCO?

Sunday, 11 am, Rose Room. Moderator: Bruce Brugmann, Bay Guardian. William Coblenz, attorney; William Dauer, San Francisco Chamber of Commerce; Charles Gould, former publisher, San Francisco Examiner; Chester Hartman, author, *Yerba Buena*; Burton Wolfe, former editor, The Californian.

INVESTIGATIVE REPORTING WORKSHOP: SNOOPS AND SCOOPS

Sunday, 2 pm, Ralston Room. Moderator: Henry Weinstein, New York Times. Lowell Bergman, Pacific News Service; Charles Bolton, San Francisco Study Center; Katy Butler, Bay Guardian; Hal Lipset, private investigator; Bill Schechner, KQED-TV. □

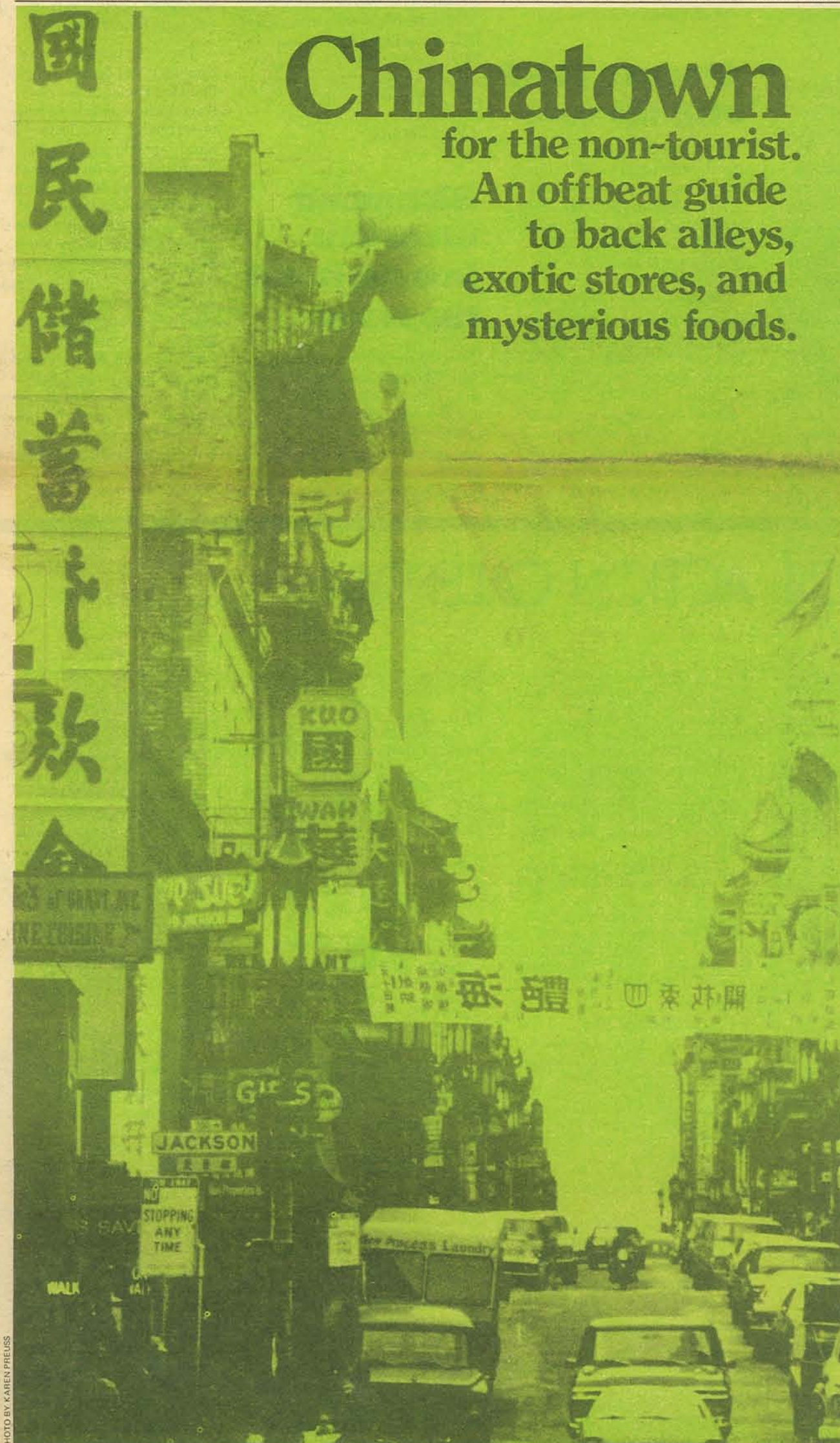


PHOTO BY KAREN PREUSS

"It is a newspaper's duty to
print the news and raise hell."

(Will F. Storey: Statement of the
s of the Chicago Times, 1861)

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THIS ISSUE: VOL. 9 NO. 9
February 22 through March 7, 1975

Sausalito houseboat battle heats up again

Marin County is making another clumsy attempt to enforce health and safety codes on Sausalito's independent-minded houseboat dwellers. Marina Inspector Richard Larson has threatened 92 boats moored at Gate Six (Kappas Yacht Harbor) with forced removal or destruction unless they move to a new marina, presently the only legal houseboat harbor in the area.

Most Richardson Bay houseboats have never met water or safety standards, and they all pump sewage directly into the Bay—a source of conflict with the county for more than 25 years. Three years ago, the county supervisors ordered new harbors to be built or old ones refurbished. Kappas Marina built a new facility between the old harbor and Bridgeway Avenue.

Gate Six dwellers charge the county is enforcing a monopoly, since there is no other place for them to move (completion dates for refurbishing and construction of other marinas are either vague or nonexistent). They point out that Gate Five, Sausalito's largest houseboat harbor and the one most in need of code enforcement, has been allowed to extend its refurbishing period until 1979. As captive tenants of the new marina, the houseboaters fear rent increases or eviction threats with no alternative. They also charge the new marina will

leave their boats sitting on mud for at least part of the day during as much as half the year.

The Association of Floating Homeowners, representing almost all Gate Six residents, has gone to court to get a restraining order against the move. If they eventually have to move, they want the court to force their landlord to guarantee them leases, formulas for rent increases and cooperation in building a weir or tidal dam to ensure that the boats will sit on water.

—Mark Brewer

Streets of SF still for sale

While San Francisco's street artists struggle for the use of a few sidewalks, Sup. Robert Mendelsohn is ready to give away a city street to another kind of "artist": Quinn Martin, producer of the TV series, "The Streets of San Francisco."

Martin already gets city subsidies in the form of paid police manpower (totaling \$60,000 so far), police equipment and free access to municipal buildings (see Guardian 11/16/74). Now Mendelsohn is pushing a resolution to allow Martin's QM Productions to fence off part of Kearny Street, near QM's studio at the foot of Telegraph Hill. QM of-

ficials claim the studio and equipment parked outside is often vandalized. They say the fence would seal off the building and stop the ripoffs.

It would also cut off the street to pedestrians and local residents who park there. Telegraph Hill people, already angered by the glut of QM TV equipment in their neighborhood, are organizing to stop the street giveaway. John Holmes, president of Telegraph Hill Dwellers, told the Guardian, "The studio people have a very arrogant attitude. They park their vehicles wherever they want. But we're opposed on principle to giving away city streets to private interests."

Mendelsohn's ordinance cleared its first hurdle when it gained DPW approval Feb. 13. The next step is a hearing by the supervisors' Streets and Transportation Committee Feb. 27 at 2 pm.

—Jerry Roberts

Richmond election: busing is not the issue

Voters in the Richmond Unified School District have another chance March 4 to drive a wedge into the right-wing domination of their school board—if enough people find out there is an election. None of the five candidates for the two seats, including the

incumbents, has much money, and predicted voter turnout is just 30%.

The issues are important: the district's enrollment is shrinking, which means less state aid and more program cuts; half the students score below state averages on reading tests, and the scores have been going down; and the district doesn't even provide student lunches, because the board refuses to seek the tax override needed to get state and federal funds. But to the incumbents, and to the Richmond Independent, there's still only one issue—"forced busing"—the horse the incumbents first rode to victory eight years ago that gets trotted out again for every election.

The incumbents' electoral base lies in the district's North End (San Pablo, El Sobrante, Pinole) where all five current board members live, leaving the more populous southern half of the district with no representation at all. Last November, opponents of the present board came within 2000 votes of initiating representation by wards. They've never come that close to defeating any of the incumbents, and their chances this time lessened when three challengers filed for two seats. Best chance: Eddis Harrison, who won endorsements from all three organizations that represent teachers and other district employees, endorsements which provide some money and a lot of people to do key mailings and precinct work.

—Bill Northwood

POLITICAL ACTION CALENDAR

By Ken McEldowney

The United Farm Workers and their supporters will begin a 110-mile "March on Gallo" on Sat., Feb. 22. The march leaves Union Square in San Francisco at noon and will culminate Mar. 1 in a massive statewide rally in Modesto, home of Ernest and Julio. For further details, call 824-6616 or 826-7735.

FEB. 21 (FRIDAY)

The Palestinian Struggle as told by slides and speakers, 2323 Market, SF, 7:30 pm, 50¢, 863-1945.

Financing Public Transit, an MTC conference, Palace Hotel, Market/New Montgomery, SF, 8:30 am-4 pm, \$25 (scholarships available), 849-3223.

South African liberation movements, talk with slides, 6025 Shattuck, Oakland, 8 pm, 75¢.

Evelyn Reed, author of "Women's Evolution: From Patriarchal Clan to Patriarchal Family," Booth Aud., Boalt Law School, UC Berkeley, 7:30 pm, \$1, 864-9174.

"Oil and The Middle East," speaker and film, Glide Church, 330 Ellis, SF, \$1.50, 285-0161.

WAPAC Basketball Finals, Booker T. Washington Center, Presido/Sutter, SF, 6 pm (Feb. 22 also at 6 pm), discussion of fight to make the Fillmore Commercial Center responsive to community needs, 922-4026.

Moscone Kicks Off in speech to supporters, Crystal Ballroom, San Francisco Hotel, 8th/Market, \$2, 777-0100.

FEB. 22 (SATURDAY)

Free Media Time and how to

get it, a workshop for organizations, sponsored by Canada College and nine Bay Area radio and TV stations, 4200 Farm Hill Blvd., Redwood City, 9:30 am-3:30 pm, \$2, 364-1212, ext. 236.

Help for Unemployed. Discussion of help available from governmental and voluntary agencies. Oil Workers Hall, 1015 Estudillo, Martinez, 9 am-4 pm, 563-1220, (also Mar. 1).

"The Emerging Chinese Woman," discussion, 50 Oak, SF, 2:30 pm, \$1.

Energy and Society, conference with speakers and panels, Claremont Hotel, Ashby/Domingo, Berkeley, 8:30 am, information and reservations from 524-0642.

FEB. 23 (SUNDAY)

Prison Art Show sponsored by Sister of Motivation, Rainbow Sign, 2640 Grove, Oakland, 4-8 pm.

Bread not Bombs, peace rally sponsored by the Marin Fellowship of Unitarians, 240 Channing Way, San Rafael, 1 pm, 479-4131.

Speak, neighborhood coffee meeting, 2283 37th Ave., 2 pm, 731-0123.

Venceremos Brigade benefit dance, with food, theater, 25 14th St., SF, 6-10 pm, \$2.

FEB. 24 (MONDAY)

Labeling Lobby. SF Consumer Action bus to Sacramento to push for mandatory price labeling bill, 312 Sutter, SF, 11:30 am, call 982-4660. (hearing may be canceled).

Elected Police Review Board, public meeting called by Bay

Area Gay Liberation, 330 Ellis, SF, 7:30 pm, 922-3170/431-1522.

FEB. 25 (TUESDAY)

Artists in Print: The SF Graphics Guild meeting, 330 Ellis, SF, 7:30 pm.

Union W.A.G.E. meeting, Bay View Towers, 22nd/Mission, 9th floor, 8 pm, (childcare expenses paid), 431-1290.

Titticut Follies, film on dehumanization in a mental hospital, 2003 Life Sciences Bldg, UC Berkeley, 7:30 pm, 548-1470, donation.

FEB. 26 (WEDNESDAY)

Transportation Problems: speakers from the League of Women Voters, First Unitarian Church, Franklin/Geary, SF, 7:45 pm, \$2/\$1 students and seniors, 826-4946.

KQED Members' Caucus general meeting with Mel Wax, Carole Levene, others, Anza School, 40 Vega, SF, 7:30 pm.

East Africa program with speaker, film, slides, Marina Junior High School Aud., Fillmore/Bay, SF, 7:30 pm, 922-6620.

Office Safety, panel on hazards facing office workers and how to organize against them by Committee on Occupational Safety and Health, 1345 Mission, SF, \$1, 285-9894.

"Mau Mau," film on the Land and Freedom Army's fight for freedom in Kenya, 1952-56, 155 Dwinelle Hall, UC Berkeley, 4 pm.

FEB. 27 (THURSDAY)

Repressive Newsrack ordinance hearing, plus giveaway of part of Kearny Street to "Streets

of San Francisco," Rm. 228, City Hall, SF, 2 pm.

Labor's Answer to inflation and recession, talk by SEIU research director Richard Liebes, McAteer High School, Rm. 226, 555 Portola, SF, 4 pm.

FEB. 28 (FRIDAY)

Hard Times conference on the economy with speakers, workshops, cultural events, Laney College, 900 Fallon, Oakland, call 834-5742, ext. 472 for exact times and locations. (also Mar. 1)

"Psychiatry and Racism," NAPA panel, 2150 Market, SF, 7:30 pm, \$2 donation, 863-4488.

Cuban Film on secondary education in Cuba, 330 Ellis, SF, 7 pm, \$2 benefit for Venceremos Brigade.

MAR. 1 (SATURDAY)

NAPA Open House, 2150 Market, SF, 2-6 pm, 863-4488.

MAR. 2 (SUNDAY)

Men's Group discussion sponsored by the Radical Therapy Collective, Bethany Methodist Church, Clipper/Sanchez, 7 pm.

Building Benefit, house tour of six Victorian houses, 4143 23rd St., SF, 1 pm, \$5, proceeds go to Save the City of Paris.

MAR. 3 (MONDAY)

Get Straight. The SF Art Commission reconsiders the Straight Theater purchase, Commissioner's Room, Main Library, Civic Center, 3:15 pm.

Amnesty International program with firsthand reports on plight of political prisoners, Newman Hall, 2700 Dwight Way, Berkeley, 8 pm.

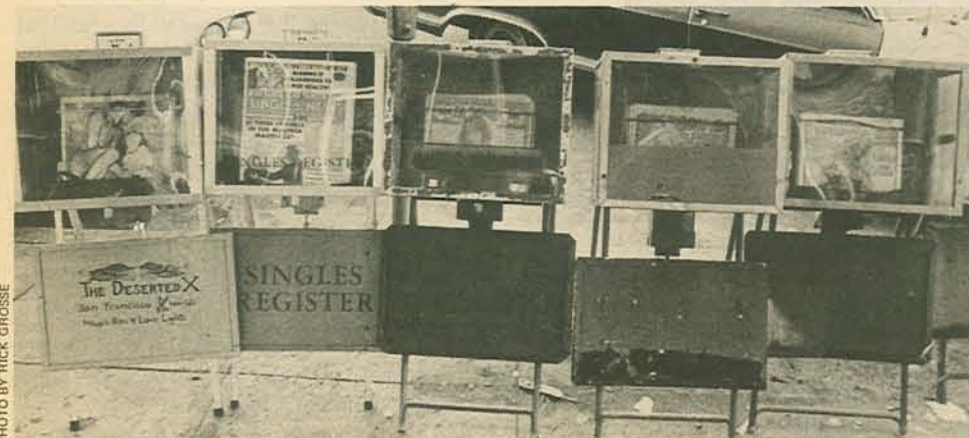
Supes grapple with natal clefts

Smut-fighting Supervisors Peter Tamaras and John Barbagelata are climbing all over each other to take credit for a repressive assault on freedom of the press in the city. The weapon: a proposed ordinance to regulate the covers of papers sold in newsracks. Tamaras and Barbagelata want to ban photos and drawings of genitals, buttocks, female breasts "at or below the areola thereof," plus such anatomical esoterica as the perineum and the "natal cleft." Besides gnawing at the First Amendment, their ordinance, if passed, will cost the city big bucks in legal fees.

The supervisors say the bill is aimed at blatant displays of nudity in papers like

Barbagelata concedes the original ordinance was Tamaras's but insists the present bill is his. "I wrote all over the country finding out what other cities were doing. When I introduced this, I asked Tamaras to join with me. He refused. Then he saw all the press it was getting. He took mine and re-introduced it as his. Hard to believe."

Tamaras claims, "To have Barbagelata say that is farcical. I asked him to join with me and was glad he was supportive in this matter. I was on top of these ordinances all the time. This [ordinance] consolidates my original draft with portions of the Long Beach one, which had the same objectives and the same prohibitions."



Love Lights and Dynamite, but it could also force other publications off the streets. For example, any newsrack displaying the cartoon drawing of a nude woman by Camilla Hall on the cover of the Guardian, 10/5/74, could have been seized by police and carted down to the Hall of Justice. No notice, no hearing, just a policeman's whim.

More: the Advocate, a national gay news journal, pictured a nude man on its cover last month. If a cop decided the photo violated the nudity ban (how much of a buttock has to be displayed?) all the paper's racks could have been impounded, and the Advocate would have been liable for the city's expenses in moving the racks.

Larry Littlejohn, the Advocate's publisher, told the Guardian, "If they have the right to regulate page one, they're assuming the right to regulate page 14. They're saying a publisher can't communicate certain things to his reader. They want the underground papers, the politically undesirable papers, out of business. They start here and inch along."

The ACLU agrees. Ruth Jacobs of the SF ACLU told the Guardian, "What they are doing is clear and simple censorship. And it's censorship without a hearing, without prior notice. So it's violation of due process as well as freedom of the press." The ACLU plans to fight it to the US Supreme Court, if necessary, guaranteeing enormous legal expenses for the city.

Sup. Barbagelata claims the proposed ordinance "has had its court test" since it's based on a Long Beach law, which the ACLU unsuccessfully challenged in LA Superior Court. But that's just part of the story. Since the Long Beach case, two other California cities—Los Angeles and Santa Monica—have passed similar laws which have been shot down by the ACLU in Superior Court. So on the constitutional questions, the score stands 2-1 in favor of ACLU, and it's appealing the Long Beach loss.

Tamaras initiated the nudity ban last January, but his bill was tabled because of the Long Beach legal action. The next mention came from Barbagelata when he introduced another nudity ordinance on Dec. 27. Since then, Tamaras and Barbagelata have been publicly feuding over who authored the legislation.

Escalating the attack on the First Amendment: a second, more sweeping, newsrack ordinance is waiting in the wings. Written by the Department of Public Works and fronted by Tamaras, this one sets severe restrictions on where racks can be put on the street. If it passes, the Guardian and other small papers will lose most of their newsrack locations, and the Ex/Chron monopoly will be perpetuated. In fact, the original request to DPW on the newsrack issue was for legislation "restricting the use of sidewalk newsracks to daily publications only."

The supervisors will consider the nudity ordinance on Feb. 24. The Tamaras/DPW bill is slated for the supervisors' Streets and Transportation Committee, Feb. 27, 2 pm, Room 228, City Hall.

—Jerry Roberts

Squeaky wheels in Oakland

Oakland neighborhood groups fighting for a say in how the city will spend \$12.5 million in federal community development revenue sharing funds are getting a familiar runaround. On Jan. 22 the city released a vague draft proposal of what it wanted to do with the money, then gave local community groups a month to compete for the title of squeakiest wheel.

The city council is scheduled to approve the proposed budget Feb. 25 at just its second public hearing on the subject, and people from the neighborhoods aren't happy at the way they've effectively been excluded from a process that's supposed to benefit them. "People know it's just a farce," one member of the North Oakland District Council told the Guardian. "They've been dithering around since August while the neighborhood groups are being ignored."

What passes for city government in Oakland really outdid itself kicking revenue sharing around. The mayor and the city council wrangled most of last year over which city department would run the program; a committee set up to determine the priorities couldn't function; and the task of documenting how the city will spend this year's money fell to one man, Thomas Sweeney, special assistant to city manager Cecil Riley.

Sweeney's draft application and budget are pretty vague, both to preserve the illusion that the council actually makes the final decisions and to permit city officials to juggle things around later without having to amend the application that's to be sent to Washington in April. Even so, one sacred cow got badly gored: the Chinatown redevelopment project was left out of the budget entirely. But the business-backed project's advisory committee moved quickly to correct that oversight, so Chinatown redevelopment could get up to \$1.1 million of the first-year funds—at some other group's expense, of course.

Disgruntled neighborhood activists fear that complaints to federal officials would produce a remedy (delay or reduction of Oakland's funds) no better than the disease. So the Oakland Citizens Committee for Urban Renewal (OCCUR) is trying to line up neighborhood support for an idea proposed by the Oakland Redevelopment Agency last summer: establishing advisory committees in the city's seven flatlands districts, each with its own staff and some real power over how their share of the money destined for Oakland should be spent. The test comes Feb. 25, when OCCUR must turn out enough troops to pressure the city council to adopt the district plan along with this year's community development budget.

—Bill Northwood

Jerry Jensen covers a story!

There they were. KGO-TV anchorman Jerry Jensen. KRON-TV anchorman Fred LaCasse. Jim Hamblin, KCBS anchorman. Joe Russin, over from KQED. KNBR's Richard Sher, president of the radio-TV news directors association. Lots of lights, much bulky camera equipment about. Much clearing of throats and jockeying for position along the near wall. A buzz of excitement.

What big story was about to break before the supervisors' fire, police and safety committee on Feb. 13?

It got to be 2:30 and Sup. Francois, chairing the meeting, cleared his throat, preened a bit and announced that an important item was being put ahead on the agenda so that its proponents, busy men all, could get back to their jobs. All the items, all the many people waiting in the audience, were directed to sit tight while this important issue was thrashed about in the public interest. Everybody looked about.

Sher, dressed in a snappy blue outfit, strode to stage center and spoke as if he were addressing a KNBR microphone seven floors up in the Fox Plaza Building, and let the story out of the bag. The radio/TV gang wasn't in City Hall to cover a big story. They were there, some of them for the first time in years, to lobby for a juicy little privilege: blanket immunity from all parking regulations and parking tickets to cars displaying the "working press" cards issued by the police.

That's quite an order. Every citizen and every business in town would like to be exempt from getting parking tickets. Why should radio and TV get off scot free?

The radio/TV men argued journalistic necessity, the many tickets they get in covering emergencies and big stories, the wasted time in fighting the tickets in court, the confusion over when the present "working press" cars should and shouldn't be ticketed.

Sup. Nelder, former chief of police, nodded sympathetically and talked about the necessity for newsmen to meet their deadlines. There was never any question but what they would send the exemption along, fully approved, to the full board for a vote on Feb. 24.

The points: (1) Ed Cummins, captain in charge of the traffic bureau, says most of the tickets issued on "working press" cars are issued around the radio/TV stations, not out

on hot stories. Question: Why should the public subsidize parking space around KNBR and KPIX and KCBS for the newsmen and nobody else? (2) Sher told the hearing that many of the tickets they do get are cancelled after the stations go to court and fight them. Question: Why shouldn't this be subsidy enough for the newsmen? Nobody else gets a built-in excuse, acceptable to most judges, that cancels parking tickets. (3) The system of blanket exemption for all these cars all the time, no matter who is driving them, is obviously subject to much abuse. It's already an abuse and a laughable point that the media can claim without blushing that there are 459 reporters out hustling hot stories every day in San Francisco. Why give the media another big handout?

The back-and-forth went on until about 4:30 at the hearing. After the unanimous vote of approval things settled back to normal, and the rest of the score of items on the agenda continued. The radio and TV men left immediately. "Why don't you wait for the rest of the news?" a print newsman asked Jerry Jensen. "It'll all be on the 11 o'clock news," Jensen said as he walked out. The news for the day was over.

P.S.: Russ Cone, the Examiner's City Hall reporter, promptly went on the attack in the Examiner and quoted police officials on the problems with the exemption. But Russ isn't the man to talk: he has a free parking space every day at City Hall, and he has the run of the building: free office and desk; Alhambra water, compliments of the mayor's office; free janitorial service; free use of the city clerk's Xerox machine; a City Hall telephone (paid for by City Hall) and a key to the city employees' toilet.

Three dot sexism

A task force at the gay Pride foundation is compiling a white paper on Herb Caen's jokes about gay people. "Herb Caen is a good writer and almost always amusing," says the task force's coordinator, Don Miesen. "But as a gay person, I'm pretty well fed up with being tagged as effeminate, a transvestite, a hairdresser, or a librarian and all the rest. Caen doesn't talk about black people as watermelon eaters."

After preparing the white paper, Pride says it will ask members of the gay community to protest to Caen when objectionable remarks are made. Pride wants to see an end to Caen items like this one, which ran on Dec. 22: "I'm just trying to ingratiate myself with the National Organization for Women, some of whose members are down on me, also a member, for using the verboten term 'bulldyke' a few days ago. I wish to apologize to all bulls, sitting or otherwise, and also to the little Dutch boy whose thumb saved Holland."

—Katy Butler

Crimestopper's textbook

On Feb. 18, police Sgt. Frank Watts cited Arthur Evans, a member of Bay Area Gay Liberation, for posting signs on street poles. Evans had been putting posters on Haight Street reading, "Are you tired of being pushed around by the police?" and calling for an elected police review board.

According to Evans, Watts asked him, "Did your group tell you that was illegal?" When Evans replied that the city's anti-posting ordinance had been declared unconstitutional, Watts reportedly said, "Oh, but there might be a state law against it." At Park Station Watts found a state law prohibiting posting on public poles. Evans was cited and released. "The poles are so filled with posters you can't even see them," Evans told the Guardian. "This was just an example of what the poster was all about."

—Katy Butler

The man who burglarized the Downtown Peace Coalition

By Bob Levering

On St. Valentine's Day, 1971, someone broke into the office of the Downtown Peace Coalition (DPC) in San Francisco, smashed a glass door, wrecked three typewriters, audio equipment and a mimeo machine, and stole essential files including membership lists and financial records.

But this was no ordinary burglary: on Feb. 23, 1971, nine days after the DPC was ransacked, the San Francisco Police Department returned most but not all of the stolen documents in two cardboard boxes. Mysteriously included was a large manila envelope containing 32 Christmas cards addressed to the SFPD's Intelligence Unit. At the time, the SFPD insisted they had obtained the documents as a result of an anonymous phone call and steadfastly denied any responsibility for the theft or the vandalism.

Now, four years later, David Bruce Bronson, currently serving a five-year-to-life term in a California state prison for conventional burglary, claims that he broke into the DPC and personally turned over the stolen documents to Inspector John Vannucci of the SFPD, as he had after three previous political burglaries. In an exclusive interview with the Guardian and in signed statements he has provided to the Guardian, Bronson also charges that between 1968 and 1971, he:

- ▶ broke into the offices of seven other radical or antiwar groups in SF for the purposes of espionage and sabotage;
- ▶ turned over the documents from three burglaries to the FBI and from four to the SFPD;
- ▶ was paid by the SFPD for three political burglaries;
- ▶ tried to infiltrate several leftist groups at the behest of the FBI and SFPD.

For nearly a year, Bronson has attempted to have his story investigated by the proper authorities within the SFPD and the US Attorney's office in SF, as well as by certain members of Congress and of the state legislature. To date, no thorough inquiry has taken place, despite the abundance of corroborating material available. The Guardian first learned of his story two months ago after Bronson sent a letter to the Citizens' Research and Investigation Committee in Los Angeles, asking for assistance.

AT THAT POINT I WAS NOT A FASCIST...

In a three-hour interview conducted at the Sierra Conservation Center, a medium-security state prison, Bronson told in exhaustive detail of his political adventures over the past ten years: how he left a seven-year hitch as an MP in the US Army with strong right-wing and pro-military views; how he joined the John Birch Society; how he moved further to the right and initiated espionage and sabotage efforts to lash out at the "International Communist Conspiracy" and the burgeoning antiwar movement; how these activities led to close contacts with the FBI and SF police; how unsuccessfully he tried to infiltrate several radical groups for the FBI and SF police; how he succeeded at a number of political burglaries with their knowledge and support; and how he was arrested for a conventional burglary in 1971 and sent to jail, where he underwent a

'Inspector Vannucci told me that if I were caught, he would deny any knowledge of the operation and any knowledge of me. As he put it, "If you get caught, I won't even know you."'

"political conversion" from the right to the left. Bronson contends he is telling his story now for his own self-preservation: he feels he was betrayed by the SF police and set up for the arrest that led to his current imprisonment by them because they considered him no longer politically reliable.

Bronson's first contact with the SFPD's Intelligence Unit came in the autumn of 1965, a year after his discharge from seven years of active duty in the US Army, where he had been a Military Policeman. At the time, Bronson was attending meetings of the John Birch Society, which he joined in December 1965. One evening he came home from a public Birch meeting in the East Bay to his apartment in SF and leafleted all the apartments in his building with fliers announcing the next public meeting. The next morning, to his horror, Bronson discovered left-wing literature on the elevators and in the lobby. He contacted the police department and was connected with Inspector John Vannucci of the Intelligence Unit.

According to Bronson, Vannucci was quite interested in his discovery and came over to the apartment building to pick up the assorted leaflets. Vannucci also encouraged Bronson to find out the culprit's name. Eventually Bronson discovered that the "leftist" involved was one Theodore Alfonso Ackley, another tenant of the building. When he informed Vannucci, Bronson was told that Ackley was already in their files because he subscribed to so many left-wing periodicals.

Vannucci encouraged Bronson to keep an eye on Ackley. "Every once in a while he'd be in front of the building waiting to be picked up," Bronson recalls. "I'd get the license number of the car and turn that over to Vannucci."

At the same time Bronson was moving even further to the right politically. He quit the John Birch Society in April of 1966 because he was fed up with the "tea and crumpet patriots" who were not "activist" enough for him. "At that point I was not a fascist," Bronson remembers. "I was a libertarian conservative and more or less an objectivist." In April 1967 he joined a group of less

than 100 in a counter-parade that marched behind one of that year's large peace demonstrations in SF.

By then Bronson was associating with people in the American Nazi Party and other rightist groups. He subscribed to their literature but did not actually join any organization. "I did not completely agree with them, and I felt that an extensive association with them would conflict with my black-bag activities [burglary], which I thought were more effective than anything those organizations were doing."

A close friend of Bronson's at the time recalls, "David did not walk down the street in those days—he marched with khaki knickers on. One of his heroes was General MacArthur. He was also very vindictive. His chief hatred was the Communist Party of Northern California." The friend recalls that Bronson told him of putting a fire hose through the mail slot of the party's office at 948 Market Street and turning it on to spray the office with water. Bronson's friend also reported that Bronson and a man named Bryan Walters, who belonged to the American Nazi Party for a while, had jointly "paint-bombed" the bookstore of the American-Russian Institute in SF by throwing glass jars of paint through an open transom of the office. An oil painting was destroyed. Bronson confirmed to me that he had performed both of those actions in early 1968. (Walters died on March 11, 1973 in Burlingame, California. According to the San Mateo County Coroner's office, he shot himself to death playing Russian roulette.)

PLEASE SEE THAT THE FBI GETS THIS

Bronson's explanation for his attacks on the Communist Party is somewhat complicated. By this time his economic situation was a disaster. For three and a half years since his discharge from the Army in 1964, he had lived on money he had inherited. When the money ran out, he tried to find work but only succeeded in getting temporary jobs, including one with the water department. Bronson's story: "I got into conventional burglary because people simply would not hire me. Why? 'Oh, well, Mr. Bronson, you're over-qualified,' they'd say. 'You would not be happy.' I regarded this as an application of Marxist philosophy to the capitalist economic system. This sounds funny, but you'll find this same attitude in objectivist literature and in fascist literature. Systematically, anything that goes wrong in the capitalist economic system is in effect a left-wing plot. They don't put it in those words. It's much more subtle and fancier than that. Like Ayn Rand, for example, is very good at making out that depressions are not caused by capitalism. Depressions are caused by collectivism, collectivist intervention controls, which is all socialistic."

Bronson continues: "So I survived from early 1968 to the present primarily through burglary. And I was of the impression that the business community had the idiotic policy of discriminating against somebody on the basis of his ability rather than inability, and I believed that this was the result of Marxist philosophy in action, so this made me all the more hateful towards the Left: 'Now it's affecting me personally, now I've got to really go out and nail them.'"

Bronson maintains that in April 1968 he accomplished not only his first conventional burglary but also his first political one. The target was again the Communist Party office on Market Street.

Bronson's recollection of the burglary and sabotage corresponds almost to the letter with that of Albert Lima, chairman of the Communist Party of Northern California: Books and other literature were strewn all over the floor where they were flooded with water; a typewriter was gummed up with duplicating ink; posters on the wall were smeared with the same ink; but no essential documents were taken.

Lima recalls that within a period of a few weeks of the break-in on Market Street, the Clementina Street office of the party's newspaper, People's World, was burglarized, as was Lima's own home. "The job at the paper had all the earmarks of a planned thing," Lima recalls. "They knew what they wanted to take and took precisely that." Stolen were the paper's financial records and, most important of all, the entire subscription list, which had to be painfully reconstructed.

The incident at Lima's home was even more professional in some ways. It was discovered when a house guest came home unexpectedly in the afternoon and came across two men with cameras slung over their shoulders making a hurried exit from the house. An examination of Lima's study in the home disclosed that papers were strewn about, indicating the probability that the men had been photographing papers. Lima said that at the time the party kept nothing important in their office, but his study at home did have a number of

any FBI investigation into Bronson's charges. But when asked by the Guardian about Bronson, Anderson acknowledged knowing him: "A very heavy-set young man, as I remember. He wanted to be a private detective, get into some sort of investigative work. I do not recall many contacts with him. His relationship with us was quite brief. I might have referred him to the local police."

Anderson denied any FBI connection with the burglaries. He also denied discussing infiltrating groups or debriefing Bronson about meetings he had attended: "He did not work for us at all. We do not direct people into illegal activities," Anderson maintained.

Then he added, "You are getting into a real touchy area. No one could grant you an interview officially."

The SFPD's official response from Captain William T. O'Connor: "No comment. We feel the Bay Guardian is going to slant it its own way anyway."

Charles Bates, head of the FBI office in SF, also declined comment on Bronson's story or on the FBI investigation into it: "I do not know anything about it. I will not comment on it until I have all the facts."

SFPD's Internal Affairs Bureau and FBI Special Agent Daniel Fitzgerald both confirm "investigations" by their agencies into Bronson's charges. But not one of the dozens of persons outside the SFPD or the FBI interviewed by Guardian reporter Bob Levering over the past two months has been contacted by either agency. □

The FBI and police reply

Both the FBI and SFPD acknowledge having contacts with Bronson but deny any links to the burglaries. Sgt. John Vannucci, currently with SFPD's vice squad, admitted to the Guardian that he knew David Bronson, adding, "I met him at a demonstration" and "several times at the Hall of Justice." But he denied any connection with the political burglaries: "No, that's all wrong," Vannucci said. "He's been writing letters all over the place. He's made complaints. He just wants to get out of jail. The FBI has thoroughly investigated the case and so has our department. I think he's a mental case."

But pressed further about his meetings with Bronson, Vannucci backtracked: "I would not say I've met him. I've seen him on several occasions. I've seen him walking down the street. I saw him at a number of demonstrations. He was picketing for the Nazi party or some other party."

Vannucci acknowledged obtaining the documents stolen from the Downtown Peace Coalition: "I picked up the files, but I do not remember how or where."

Vannucci denied paying Bronson for several political burglaries: "That's absolutely false. I did not know he committed any burglaries. If I did, I would have arrested him."

Then Vannucci abruptly terminated the conversation, "I deny all the allegations, and that's all I wish to say."

FBI Special Agent Walker Anderson does not recall

important files. "We assumed that it was the same outfit responsible for all of these actions," Lima maintains.

Bronson insists he had nothing to do with the burglary of the People's World office or Lima's home but does claim that he turned over the documents he obtained from the party's Market Street headquarters to the SF office of the FBI. "I went to the Federal Building, gave the documents to the guard and said, 'Would you please see that the FBI gets this?' They were always very cooperative. And then I would go across the street to a pay phone and call up the agent on duty—they always had at least one guy up there on duty—and tell him that the documents were in the custody of a guard and that he should make sure that his office received them."

Later in 1968 Bronson claims he broke into the SF office of the Progressive Labor Party at 942 Market Street but did no vandalism. As with his burglary of the Communist Party office, Bronson says he did not remove many documents because he found nothing important there. When I asked PLP spokesman Hari Dillon about the break-in, he said, "Whoever did it must have been very competent because we could not see anything missing. It does not mean it did not happen. We had a lot of propaganda material all over the office, but we didn't keep anything significant there. A lot of people had keys to our office, and you could just stick a credit card through the door to get in. That's one of the reasons we moved from there in 1969."

But Dillon does recall two major incidents in the summer of 1968 aimed at the office of the rent control initiative, which the PLP helped to organize, at 17th Street and Sanchez. The first time, the office was spray-painted with right-wing slogans. Then about a week later someone carefully went through the office and took petitions with some 10,000 signatures, which helped to keep the initiative from making the ballot that year. "We always assumed that it was either the SF police's Red Squad or the FBI," Dillon told me. When Bronson was asked about these two incidents, he said he had no knowledge of them and does not take credit for them.

Bronson's close friend who lived in the same Sixth Street hotel as Bronson for several years recalls what Bronson did with the documents he obtained from the break-ins he does acknowledge responsibility for. "He would go through them very carefully and show me the ones he thought were really important." When I asked the friend whether he remembers Bronson's having turned the papers over to anyone, the friend said, "I'll vouch for that. I even helped him deliver one batch that he had stolen to the FBI office in the Federal Building on Turk Street." Bronson recalls the incident and says that the friend actually wrote the initials "FBI" on the container they turned over.

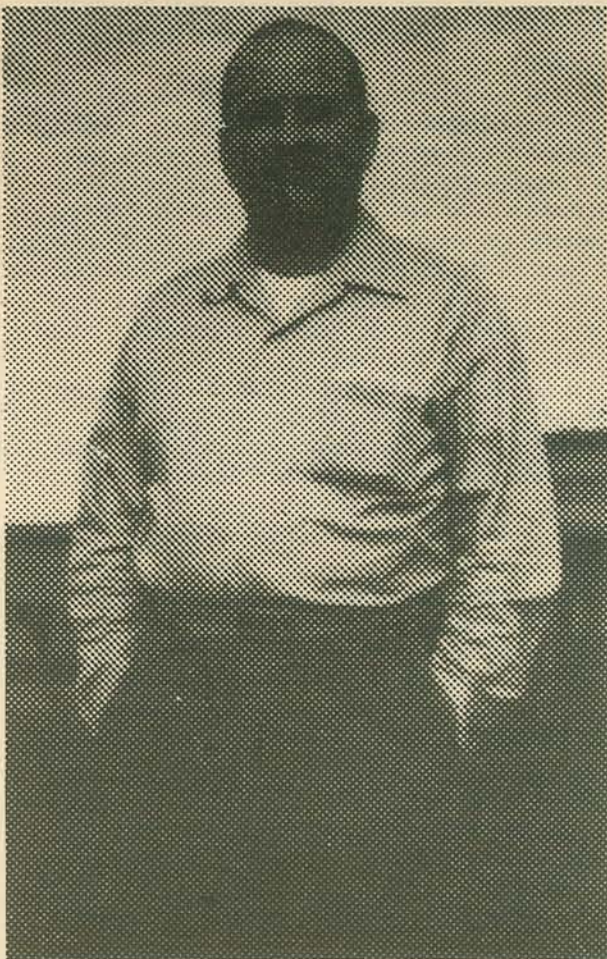
"YOU CAN BLACK-BAG THEM ANYTIME."

Bronson confided to a few other close friends that he had committed these burglaries. One of the friends was Chuck Boughton, who is currently the Democratic Party candidate for Sheriff of Chester County, Pennsylvania. When contacted by phone, Boughton said that he and Bronson had spent much time together as MPs in the army, although they had seen each other only once in recent years. On that occasion, a meeting at the SF International Airport while Boughton was waiting for a plane to take him to a funeral in Portland in May 1971, "David mentioned that he was involved in burglaries. He indicated that he was burglarizing anti-American organizations, and he specifically referred to the Communist Party headquarters in San Francisco. He said he managed to get a collection from them and either attempted or did deliver it to the FBI. Everything David has told me has been true, so I accepted what he said. In fact, he was almost painfully honest when I knew him in the Army MP Corps."

Boughton added, "David also said he was doing some burglarizing on behalf of some gentleman in the San Francisco Police Department. But I cannot for the life of me remember the guy's name. I'd known David for many years, and I was shocked that he was in the burglary business."

By early 1969 Bronson had accomplished two political burglaries and done some espionage work for the police, but he had not yet developed a close working relationship with the SFPD or the FBI. His relationship with these agencies changed dramatically after his first arrest for a conventional burglary in February 1969. He was released after spending just over a week in jail. (Bronson attributes his light treatment to his relationship with the SFPD's intelligence unit.) Within days of his release from jail on the burglary charge on Feb. 19, 1969, Bronson was visiting his contact, Inspector Vannucci, at his office in the Hall of Justice. On this occasion Bronson met Inspector Thomas Fitzpatrick, who he thought was head of the Intelligence unit. "I was very deeply impressed, I was flattered even, when Vannucci introduced me to him, because I had heard the guy's name in the news, on the radio, in the paper and everything. He was a little bit of a celebrity. So I was deeply impressed when Vannucci said, 'Dave Bronson, I'd like you to meet Inspector Thomas Fitzpatrick.' God, it's almost

'David said he was doing some burglarizing on behalf of some gentleman in the San Francisco Police Department. I was shocked.'



'If I have to get killed, then so be it. But it's going to be in such a manner that they will not be able to get away with it.'

like a private meeting with a general." Bronson continues, "I was congratulated on my right-wing activism and encouraged on it."

Bronson recalls that the purpose of his meeting with Fitzpatrick and Vannucci was to "interview" him for infiltrating, doing "conventional-type espionage" of the radical organizations. He also remembers Fitzpatrick mentioning a labor union. "He didn't give the name—he just said 'a labor union.' He was interested in espionage—it was some kind of manual labor. Maybe this was an effort to keep left-wing influence out of this union. I assumed it was something like that. We never got deeply into it." Bronson also recalls that it was implicitly understood that he would be paid for his work to infiltrate groups, but at this meeting nothing specific was agreed to.

Soon after this meeting with the SFPD, Bronson met with the FBI. On the recommendation of a friend, who was himself an FBI informer, Bronson called Special Agent Walker Anderson of the SF office of the FBI. At their first meeting, Bronson says, Anderson suggested that Bronson try to infiltrate various leftist groups. "He wanted me to go to a meeting of an organization called the Working Conference to Abolish the Tac Squad." Bronson did not go to that meeting, but he did attend a couple of meetings organized by a Marxist book store on Turk Street. "These meetings reminded me very much of Birch chapter meetings. You know, meetings in the home, informal, tea and crumpets, political discussion and so forth." When he reported on the meetings to Special Agent Anderson, "He wanted to know how many people were there, what was discussed, what kind of guy is Joe Harris, what type of line was being pushed, blah blah blah. You know, relatively bland questions. You would wonder why they would be interested in such things."

But Bronson was never paid by the FBI. "I have the impression that Mr. Anderson could see that I was a right-wing zealot and that money didn't matter to me. So he figured, 'Fine, don't pay him, because he won't demand it.' At least the primary motive here was to serve a cause rather than to make money."

On some occasions Bronson claims to have met with Special Agent Dick Reagan, and once with an agent whose name Bronson does not remember, who was short and stocky and took notes in a form of shorthand. Bronson is certain that these men were aware of his political burglaries in 1968 of the CP and the PLP, when he had turned over the documents to the FBI. He recalls having mentioned the burglaries to Anderson once: "Just in case he didn't know, I told him. And he never had any

objection whatsoever. 'Fine. Great.' Then I explicitly asked him, 'Listen, is it okay if I do any more political burglaries for your organization?' 'Oh, we have no objection. You can black-bag them anytime.' It was the way he said it, just terribly spontaneous-like, with a little bit of hatred in his voice."

But soon Bronson was becoming disillusioned with the FBI because of their "terrible arrogance." So later that year when Bronson attended meetings of the Independent Socialist Clubs of America (now the International Socialists), he reported on them to the SFPD's Vannucci.

It became clear, however, that Bronson could not be a successful infiltrator. "I told Vannucci that I just couldn't do it. I just go into a place and sooner or later somebody puts the finger on me and says this guy has got to be a right-winger. So he agreed with me that it should be best to forget about that sort of thing altogether."

Frustrated in his attempts to infiltrate the left, Bronson offered to resume his espionage and sabotage operations. He met several times with Inspector Vannucci in his fifth-floor office at the Hall of Justice to discuss specific targets. They talked in terms of "black-bag" operations, (stealing documents, files, name lists, etc.). But the specifics of how and when these targets would be hit was left up to Bronson. And Vannucci would not provide any assurances that Bronson would not be caught: "Inspector Vannucci told me that if I were to get caught, then he would deny any knowledge of the operation and also deny any knowledge of me. In other words, as he put it, 'If you get caught, I won't even know you.' He made that clear to me." Also, Bronson recalls "He told me to be extremely cautious not to confide this in anybody."

After one political burglary, Bronson recalls that Vannucci was "really anxious to be sure that I had worn gloves. He said the police had investigated the operation and had fingerprints." Also, Vannucci "referred to a newspaper article about the break-in. He said, 'Did you read that article?' I had not read it. He told me, 'Now if you go and read it, make sure you don't keep it on you. If you were arrested in connection with anything and the police officer found it on you, he might put two and two together.'"

During these conferences Bronson recalls discussing money. Vannucci indicated that there was some money available for this work from a fund they had in the Intelligence Unit. "It was understood that it would not be a great amount, because the motive for doing this was not money. This was just a token," Bronson explains. "This is the type of thing that nobody in his right mind does for money. He does it because he's a political fanatic of the far right." Vannucci usually paid Bronson in two installments, but the amounts were small: he received only \$45 for his first job for the SFPD.

Between February 1970 and May 1971, Bronson performed three such operations under the arrangement worked out between himself and Vannucci:

1. Lawyers' Selective Service Panel—destruction of a typewriter, theft of financial records and lists.
2. Women for Peace—theft of correspondence, name lists and financial records.
3. Committee of Responsibility—theft of correspondence files and documents.

In each instance, Bronson turned the stolen materials over to Inspector Vannucci and was paid nominal amounts by him.

Again, Bronson's recollection of details of each of these break-ins matches those of people involved in the organizations. Two examples: Bronson recalls ripping a poster from a wall of the Lawyers' Panel office and throwing dirt from a flower pot on it. (Confirmed by attorney Aubrey Grossman, who shared his office with the Lawyers' Panel. Grossman interviewed Bronson at the SF County Jail a year ago. "There's no doubt in my mind that Bronson did the burglaries he takes credit for," Grossman told the Guardian.) While in the midst of his burglary of the Women for Peace office, Bronson remembers hearing noises and retreating to hide in a closet. He heard several policemen with a police dog conducting a superficial search of the building. (Hazel Grossman of Women for Peace told me the custodian of the building had called the police on the night of the burglary, after hearing noises and seeing light from a flashlight. The police made a brief search of the building with a police dog but found no one.)

WE'RE NOT SUPPOSED TO, BUT...

Later in 1970, Bronson broke into the office of the Central Committee for Conscientious Objectors on Market Street. He claims to have done extensive sabotage to the office, destroying a typewriter and mimeo machine, flooding it with water from a stopped-up sink, and dumping paint veneer into various filing cabinets. But midway through the action, Bronson decided not to take any documents from the place. "There were so many filing cabinets filled with so many documents. I couldn't possibly hope to do justice to an intelligence

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operation unless I had a truck, which I didn't. So I made a decision just to do a sabotage operation." Since he took no documents, Bronson did not report back to Vannucci about it.

CCCO's former Area Secretary Mike Wittels confirms the details of Bronson's sabotage but says, "There was a lot less damage than there could have been, because everything was insured." The group received \$1500 in insurance claims. But Wittels adds, "Much more damage was done to the bar and clothing store beneath us, because water soaked through the floor onto them."

The turning point in Bronson's relationship with the SFPD came on Valentine's Day, 1971, when he broke into the Downtown Peace Coalition. Again, Bronson's recollection of the DPC operation matches that of the group: broken window, smashed office equipment, and the theft of files.

On Feb. 15, the day after the break-in, Bronson recalls looking through the material in his home and concluding "that these would be of interest to an intelligence organization on a higher level." He called the military intelligence unit at the Presidio and asked anonymously if they were interested. The man he talked with seemed "very intrigued, very interested, and very enthusiastic," and told Bronson, "we're not supposed to intervene in civilian affairs, but if you want to send them to us, I'll give you our address." Bronson wrote down the address.

(The Guardian has obtained from a former DPC staff member a copy of a memo which the SFPD gave them when they picked up the stolen documents from the police. The memo was from Richard L. Brown of the 115th Military Intelligence Group at the Presidio. It reported an anonymous phone call on the afternoon of Feb. 15, 1971, from a man who claimed to have captured some documents from a "Marxist revolutionary organization" which he wished to turn over to Military Intelligence. Brown indicated he gave the caller his address but considered him to be a "crank.")

Before he had completely made up his mind what to do with the material, Bronson recalls, "I was in my room that night, when there was a knock at my door. I opened the door, and there was none other than Inspector John Vannucci standing there with a big mischievous grin on his face." According to Bronson, Vannucci was "very enthusiastic about the operation" because he had heard on the television from one of the spokesmen from the DPC that the burglary had ruined the organization.

"So I just immediately, right on the spot, turned the documents over to him, and for this, I never was paid. He stated that he would pay me in the future as soon as the money was available, but he just never got around to it."

But this is not what angered Bronson. About three weeks later, Bronson discovered a leaflet on the street which referred to the DPC's "Great Saint Valentine's Day Ripoff" and stated that the group had gotten the documents back along with Christmas cards sent to the SFPD from the FBI and intelligence units throughout the country.

"I read this and reread this and reread this, and I went to a public telephone and called up Inspector Vannucci and asked him about this, and I asked in general, was this a psychological warfare operation, and he replied yes, that's what it was, and so that was the end of that. He assured me that they had kept some of the documents but returned the majority of them with the Christmas cards from various intelligence organizations as a scare tactic. In other words, the idea was to give this impression, 'Big Brother is watching you.'"

A woman who worked for the DPC at the time, told the Guardian that some members of the group were indeed unnerved by the receipt of the documents and the Christmas cards from the police. She also recalls that what they recovered was incomplete. Card files with about 1000 names on them were missing in addition to other items.

The Christmas cards caused the DPC to suspect the police were involved in the theft. A DPC attorney requested a full report of the chain of custody of the files. Inspector James Hurley of the Burglary Detail replied the files had been obtained by the Bureau of Special Services on the waterfront after an anonymous telephone call. They then turned the files directly over to the Property Clerk. The Burglary Detail was notified after the discovery of canceled checks from the DPC.

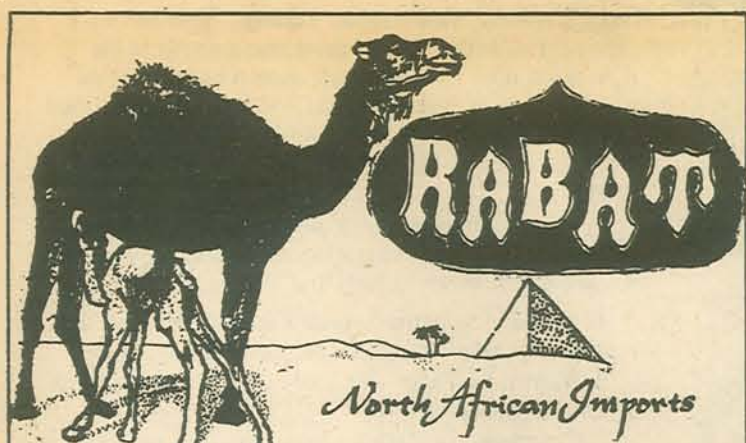
At the time the DPC also obtained a copy of the initial burglary report and a "Continuation Report Form," which purported to explain how the Bureau of Special Services had received the files after receiving an anonymous phone call. Significantly, this form was signed by John A. Vannucci, who had been transferred some months earlier from the Intelligence Unit to the Bureau of Special Services, also known as the vice squad. The form was also signed by Lt. Gerald J. Shaughnessy, director of the bureau.

These reports did not satisfy the group's questions

'Then I explicitly asked him, "Listen, is it okay if I do any more political burglaries for your organization?" "Oh, we have no objections. You can black bag them any time." It was the way he said it, just terribly spontaneous-like, with a little bit of hatred in his voice.'

about the Christmas cards, so the group's lawyer filed a complaint with the department and informed Inspector James Hurley of the Burglary Detail of the complaint. Half an hour later, Hurley called the attorney to inform him that the files had indeed been inspected "cursorily" by the Intelligence Division. The attorney then called Lt. Paul Lawler of Intelligence, who affirmed that his division had "perused" the files in the department office but found them of no value to them. He said that since the files had been inspected on the desks in the Intelligence office, the Christmas cards might have been inadvertently placed in the boxes. Lt. Lawler offered no explanation for the missing files or why the DPC was not informed of the Intelligence department's possession of the files, originally when it requested a chain-of-custody report.

Two months after the DPC break-in, on April 11, 1971, Bronson committed his final political burglary. The target was the National Peace Action Coalition (NPAC) offices on Market Street. At the time, the group was



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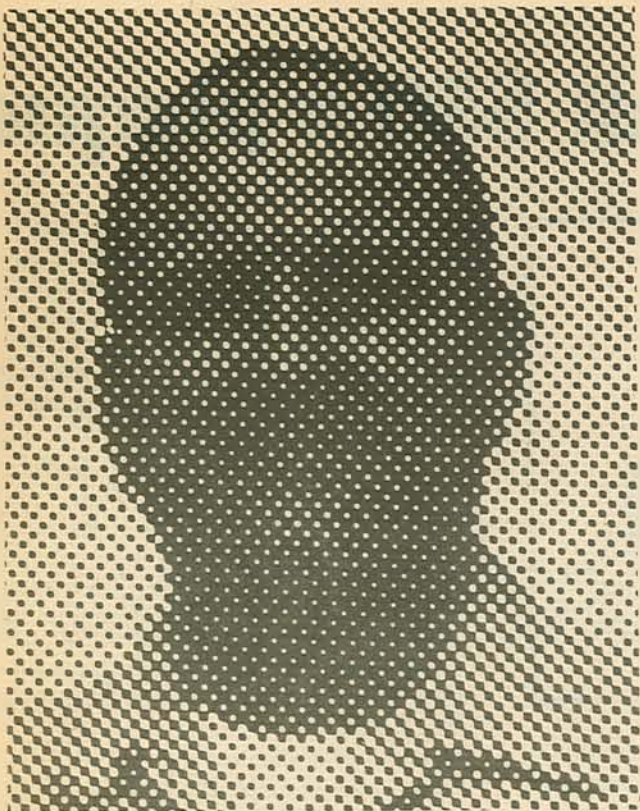


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in the final stages of its preparations for a major peace march on April 24. Bronson claims to have stolen important files and to have done sabotage again of the office equipment, using a fire hose to soak the entire office with water. (Bronson's account was confirmed by former NPAC members Howard Wallace and Carol Lipman. Wallace recalls being especially upset because of the theft of his card file of 1200 names of labor union members involved with the peace movement.

But Bronson says that "due to the Christmas Card Caper aftermath of The Great Saint Valentine's Day Rip-Off, which had occurred two months before, I decided that it would be too dangerous for all concerned

to give the stolen NPAC files to the SFPD intelligence unit, through Vannucci or anyone else." So he handed the documents over to the FBI anonymously, since he knew from his contacts with Special Agent Walker Anderson that the FBI would appreciate receiving such documents from "black bag" operations.

In November 1971, David Bronson was arrested again for a conventional burglary. According to Bronson, the arresting officer, Walter Scott, son of Chief Donald Scott, was surprised to discover Vannucci's business card in Bronson's possession. And he recalls telling Scott in general terms about his relationship with Vannucci.

Bronson was convicted of four counts of possession of stolen property and one felony count of possession of a tear gas gun, and sentenced to a year in the SF county jail. Bronson contends he made a "political conversion" from the right to the left during his year in jail, particularly during the months of December 1971 through February 1972. He attributes his "conversion" to the effect of his "fellow inmates" on him. "Most of the inmates were definitely left of center, anything but right of center. And I got to know them on a personal intimate basis. There was one inmate who made a particularly profound impression on me, not only by the fact that he was a radical, an outspoken radical, but by the way he practiced his radicalism right there in the tank." There were other prisoners, such as one nicknamed "Che" who also made a profound impression on him.

When he got out of jail in September 1972, David Bronson felt that he had made a fairly complete political conversion. He joined the American Humanist Association and attended a few meetings of the Prison Law Collective. But he maintained contact with a number of his old friends and decided not to say anything to his new ones about his past activities as a political burglar.

This attitude changed abruptly when Bronson was again arrested on June 22, 1973, and charged with several counts of possession of stolen property and two firearms. Bronson was and is convinced he was set up for the arrest by a man he considers to be a police informer. Bronson thinks the authorities noticed the change in his political beliefs in jail and assigned the informer to keep an eye on

him. Since he was no longer reliable, Bronson feels, the police decided he would have to be jailed.

To support his contention, Bronson offers some evidence. For example, the informer was the only person he had told about having in his possession certain items which were on the police warrant when he was arrested. But whether or not Bronson's assessment of why he was arrested is accurate, his feelings of betrayal were sufficient to make him consider talking about the political burglaries.

But Bronson reconsidered when he saw that he could still use his old relationship with Vannucci to his advantage. He was granted release from jail on his own recognizance (OR) on July 10, 1973, 18 days after his arrest. He believes he was granted OR because of his relationship with Vannucci, since he had told Inspector James Evans of the Burglary Detail about that relationship in general terms shortly after he was arrested. Bronson indicated to Evans that he thought Vannucci owed him a favor.

At the time, Bronson did not qualify for OR release through normal channels. On the basis of residency, job, prior record, etc., he had a maximum of three points on a scale which required five to qualify. And it is extremely unlikely that a convicted felon like Bronson, charged with possession of a firearm, would be released on OR.

"They knew that if it didn't appear that something was being done for me after I had called for Vannucci's intercession in the matter, then I would get very suspicious," Bronson claims. "And so they threw that OR at me like a bouquet of flowers to soothe my suspicions. It worked. As soon as I got that OR I abandoned 100% my theory that my arrest was part of a coverup."

But two and a half weeks later Bronson was back behind bars after his preliminary hearing. And after he was sentenced to a term of five years to life, Bronson became convinced that his original suspicions were correct and that he had to start talking for his own preservation. In recent months Bronson has feared that he may meet the same fate as George Jackson—death within a California state prison. "Now I figure if I have to get killed, then so be it. But it's going to be in such a manner that they will not be able to get away with it."

—Research assistance provided by Brian Sulkis.



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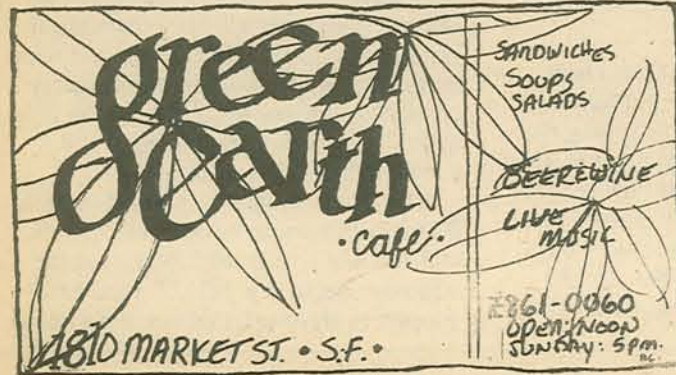
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California newspapers sell out at \$50 a plaque

By Bruce Bruggmann

STATEMENT OF POLICY

"The California Newspaper Publishers Association recognizes the fundamental importance of the implied trust imposed on newspapers in the dissemination of public information. It stands for truth, fairness, accuracy and decency in the presentation of news as set forth in the Canons of Journalism. It advocates strict ethical standards in its advertising columns. It opposes the publication of propaganda under the guise of news. It affirms the obligation of a newspaper to frank, honest and fearless editorial expression. It respects equality of opinion and the right of every individual to participate in the Constitutional guarantee of Freedom of the Press. It believes in the newspaper as a vital medium for civic, economic, social and cultural community development and progress."

The California Newspaper Publishers Association, on Feb. 7, during its annual convention at the Hilton Hotel in San Francisco, gave out 82 newspaper award plaques to the cream of the state's daily and weekly newspapers in its Better Newspaper Awards Contest.

The winning newspapers were announced at a special CNPA awards luncheon. Their names were disseminated widely in CNPA releases. The winning newspapers proudly wrote up the results in their own papers. Many prepared promotional advertising along the lines of the Hayward Review, a three-plaque winner, which said in effect, "We must be doing something right." The CNPA contest was the only statewide contest for newspapers, and many newspapers displayed the plaques prominently as their most prestigious awards.

What the CNPA didn't say in its publicity, and what the winning newspapers didn't say in publicly announcing their awards, was that the award plaques were bought and paid for at \$50 apiece by a batch of the state's biggest and most influential special interests—PG&E, PT&T, Standard Oil, Southern Pacific, Bank of America, Wells Fargo and others.

Thus, the readers of the Ventura County Star Free Press found that the paper won a first-place plaque for best editorial, and the readers of the Fresno Bee found that the paper had gotten a second-place plaque for best editorial, but they didn't find out in the announcements that Southern Pacific "sponsored" the plaques for \$50 apiece. The readers of the Sacramento Union found that the Union had won plaques for best series of articles and best series of editorials, but not that the awards were sponsored by the Powell River-Albermar Sales Corporation, a major newsprint supplier.

SHELL OIL PRESENTS

The best family coverage in five categories? That was sponsored by the Dairy Council of California. The best youth coverage in five categories? That was sponsored by the B of A. The best weekly front page? Sponsored by Shell Oil. The best series of editorials for weeklies? Sponsored by PG&E. The best human interest story for weeklies? Sponsored by PT&T. The best daily sports coverage? Sponsored by Boise-Cascade. The general excellence award for a four-year college paper? Sponsored by Wells Fargo. The general excellence award for medium-sized dailies? Sponsored by Southern California Edison. The best front page for medium-sized weeklies? Sponsored by Santa Fe Railway. In all, 39 special-interest corporations bought all but a handful of the 82 plaques.

They've been buying CNPA contest plaques like this for as long as anyone in CNPA can remember. The name of each corporate donor is specially inscribed on each individual plaque. Thus, the walls of daily and weekly newspapers throughout the state are covered with plaques saying



"presented by PG&E" and "presented by Crown Zellerbach."

The CNPA publishers also didn't tell their readers that the organization makes money on the plaques and that the plaque donations to the CNPA now total about \$4,100 a year, which helps subsidize about 10% of the CNPA convention costs—some \$40,000. This total, coupled with the heavy annual fees the corporations pay to belong to the CNPA, to attend its conventions and to advertise in its CNPA publications, makes this corporate bloc a hefty contributor to the organization. (About one CNPA member in seven is an outside corporation, and according to a breakdown of this year's registration roster, about one in seven convention delegates is a representative from an outside corporation. PG&E alone sent three reps to this year's convention.)

More: The CNPA didn't tell its readers who did the judging for the contest or where and how it was done. This year, there was a total of 105 judges and, as in previous years, a big batch of them were representatives of PT&T, Crown Zellerbach and the corporate bloc (see footnote). The judging is done in two parts, weeklies and dailies, and is traded each year between Northern and Southern California.

THE GAS COMPANY PRESENTS

This year, in the south, the judging was done in the auditorium of the Southern California Gas Company, in Los Angeles, hosted by a fleet of gas company PR men. The roster of Gas Company hosts: Jon Riffel, VP for public relations; Stephen H. Baer, manager of public and employee information; Bob Eggert, news bureau director; Randy Fescher, news bureau representative; and Ginger Johnson, Kathy Leonard, Ava Sanchez and Eleanor Weaver. The company took the judges to a nearby Hilton Hotel for lunch and drinks. The tab: \$824.97, paid for by the Gas Company.

In the north, the judging was done in the auditorium of PG&E in its old Market Street building. The PG&E hosts: Robert R. Gros, VP for public relations; A. James McCollum, manager of the public information department; Larry McDonnell, news director; David S. Cohen, news bureau; C. Miles Sheldon, news bureau; Pat Flannigan, public activities department; and Nancy Dewey, public information department. PG&E took the judges to the Hyatt Regency Hotel for lunch and drinks. The tab: about \$1,000, paid for by PG&E.

The contest entries were mailed to CNPA box numbers in the north and south, then turned over to the two utilities. Their PR staffs coordinated the entries, put them in proper categories, marked them and got them ready for judging. For years, as long as anybody can remember, Southern California Gas handled the entire judging for the state, but two years ago the CNPA asked PG&E to handle the hosting in the north. PG&E agreed with alacrity.

Super. Good corporate PR. A great way for the big polluters to purchase innocence by association. But what the hell is going

on here? Why are our California publishers going about the countryside, tin cup at the ready, quietly taking handouts from the special interests they ought to be covering and criticizing? Don't they have money enough to buy their own plaques and their own drinks? Can't they coordinate their own contests? If the CNPA offices are too small, why can't they use the offices of a big paper or the press clubs in San Francisco and Los Angeles, which host awards contests of their own each year? Can't the publishers live up to their own creed of ethical advertising and honest and fearless editorial expression?

NAW. NO PROBLEM.

I put these questions to Ben Martin, CNPA general manager and chief lobbyist for CNPA in Sacramento for years; Peggy Plendl, editor and advertising manager of the California Publisher, CNPA's monthly trade publication; Charles Aydelotte, publisher of the Herald American/Call-Enterprise newspapers near Los Angeles, 1974 CNPA president and for two years the chairman of the Better Newspaper contest; and Sam Matthews, publisher of the Tracy Press and 1974 contest chairman. All talked openly and frankly, none expressed any reservations about hustling the big corporations to buy plaques, host the contest and provide for the \$1,000 bashes.

The gist of their rebuttal was that this policy had been followed for years, there had been no conflicts, there was a good mix of judges, no publisher was going to be bought for a couple of drinks. Still, I asked Aydelotte, doesn't this practice raise questions, doesn't it bother you? "No, not at all," he replied. "I feel that over the long history of this contest we have an admirable record of objective judging with awards we can be proud of. At no time has any special interest interfered with the judging in any way. We have the highest standards and the best mix of judges of any contest in the state."

After getting the same responses from Matthews, I asked him directly, "How can you justify this?" He said, "It's easy. You can if you're an honest newspaper. They're not trying to buy anybody. They're just asked to buy some plaques, and they do it. They don't get anything for it." Okay, I replied, let's take you and your Tracy paper: are you a public-power paper? No. Have you looked into the possibility of Tracy buying out PG&E and having its own cheaper public power? No, PG&E does a good job. Have you ever run anything critical of PG&E's position on nuclear power or on the necessity for higher rates? No. Aren't you following the PG&E line on your Tracy paper? Perhaps, if you put it that way.

Ladies and gentlemen: let's not beat around the bush. The bigger publishers of this state—the Copleys, the Scripps, the Hearsts, the Ridders—are not paupers. Most of them are monopolies, and they've made a lot of money cornering the market and sweating the peasantry. In addition, they get many government subsidies, such as protective legislation, second-class mailing

rates, an exemption from minimum wage and child labor laws for their newsboys, an exemption from paying sales tax on circulation and advertising revenue. For years they've been quietly hustling corporate subsidies that threaten the integrity of their newspapers and of their trade association as a whole. Why do they do it?

The strategic point is that the dominant CNPA publishers, those who hold the presidencies and who dominate the executive committee and CNPA policy, are an astonishingly conservative, often reactionary lot. Their dominant strain is Copley-on-the-rocks, with sprigs of Dean Leshner (Contra Costa Times), Floyd Sparks (the Hayward Review group), Jack Craemer/Wishard Brown (San Rafael Independent-Journal) and J. Hart Clinton (the San Mateo Times). They are businessmen who look at the world not from the ground up but from the top of the power structure down. Quite often they see the world the same way as PG&E and the rest of their big corporate sponsors. PG&E doesn't need to buy them plaques. They'd perform anyway.

In general, they belong to their local chambers of commerce and support the local chamber/real estate/development axis. They see little danger in nuclear power and little problem in allowing PG&E and Mobil Oil to carve up the geothermal fields. They have little objection to the blizzard of PG&E/PT&T/SP rate hikes. They blast away in unison, allegro furioso, at the Ralph Nader investigative project on California land use, which identified many of the CNPA's corporate sponsors as the villains in California power politics. They rarely stray from the Whitaker and Baxter PR line on corporate politics in the state. They hunker down cozily with the Reagan/Nixon/Ford line on politics, which was symbolized by the CNPA choice this year for the general excellence award: the Sacramento Union, a punch-drunk operation that was distinguished in 1974 for supporting Nixon up until the morning he was forced to resign in August.

The state water plan, the Standard Oil grab of oil from the federal reserves at Elk Hills, the new onslaught of offshore oil drilling, the coming of the gargantuan super-tankers, the nonenforcement of the 160-acre reclamation law, the agribusiness domination of food prices, the utilities' take-over of the PUC, Alioto in San Francisco and Younger in the AG's office, the huge power of the oil, land and water lobbies in the state—the profile of virgin territory in California investigative reporting and public-interest editorial campaigns is endless.

Their reporters are discouraged from investigating almost anything beyond the welfare-chiseler line. Hardly a CNPA newspaper anywhere, with the exception of the Bee papers and occasionally the LA Times, does any regular and sustained investigative reporting and editorial follow-up on the power structure issues of land, water and concentration of power. They blather on about the dangers of "advocacy journalism," which, translated, means a reporter with the perception of, or the interest in determining, the truth of the PG&E propaganda line.

Yet they raise no audible objections to hustling PG&E et al. to host their awards contest and buy awards plaques. The Hayward Review, a three-award winner this year, makes the point timely. On Feb. 13 the Review ran a 25-inch story retailing the PG&E line, hook, line and sinker, saying that nuclear power was safe, economical, not harmful to the environment, the wave of the future, the solution to the energy crisis. Not until paragraph 18 did the report mention the opposing view about the known dangers of nuclear power.

The article quoted Miles Sheldon of the PG&E news bureau, but it didn't specify that this was a "planted" story, that the interview was held in PG&E's local headquarters in Hayward, that it was part of a

Now PG&E, Standard Oil, SP, the B of A et al. sponsor the journalism awards for California's daily and weekly newspapers.

blitz that PG&E has been leveling for the past two months on all the media in Northern California, that the blitz used a posse of PR men and 24 or so media luncheons (with free booze and free food) to promote loud and clear PG&E's two basic messages in the media: nuclear power is good and inevitable, and rate hikes are necessary and justified. Throughout the state, PG&E is planting this propaganda line in the media, print and broadcast, and nobody is blowing the whistle.

The Review didn't swallow the PG&E line just because PG&E hosted the awards contest. The Floyd Sparks management just sees nothing wrong with dumb, misleading, sudsy puff jobs like this, just as it sees nothing wrong with taking awards in a contest sponsored in effect by PG&E and the state's biggest polluters.

Let's make the point another way. Can the CNPA publishers point to any of the 1,588 contest entries that were critical of the corporations that bought plaques? Can they point to any regular and sustained investigation of these plaque-bearing corporations by their CNPA brethren? The burden of proof is really on the publishers.

Again and again, I asked these questions of the CNPA's Martin, Plendl, Aydelotte and Matthews. None could come up with a specific contest entry critical of the donor corporations. Nor could they come up with any such critical stories by CNPA members during the year. (I know there must be some somewhere. Please send them to me. Reward: a beer at Harold's Club, the Guardian press club, at 9th and Bryant Streets, SF, which has never been entered by a PR representative from PG&E or the others.)

"It's a club, a cozy working relationship," a maverick publisher told me. He noted that the CNPA for years had had a newsprint committee, and that it hollered mightily every time the newsprint rates went up, but that the hollering never really went that far because there was a "marriage of convenience" between the publishers and Crown Zellerbach/Powell River, the two major suppliers. There were two major reasons, he said, for the marriage: the publishers were mostly monopolies and could pass along any rate hikes on newsprint; and any rate hikes would make it more difficult on smaller competitors and potential new papers.

"The publishers make noises, and then they go to the Crown Zellerbach cocktail party at the convention and drink their free booze," he said. I would add that, instead of drinking CZ's free booze, the publishers ought to investigate the distinct possibility that the two companies are allocating markets and fixing prices and manufacturing shortages just like the oil companies (see Guardian, 1/17/74).

I put the question to the PR men from Southern California Gas: Is there, anywhere in your service area, a newspaper that entered your contest, that is regularly critical of the Gas Company and wants the local community to buy you out? They couldn't come up with any.

I also put the question to PG&E's McDonnell: Is there, anywhere in your service area, a newspaper that is regularly critical of PG&E and wants the local community to buy you out? He hemmed and hawed, so I asked: Is there another newspaper in your contest area that is as critical of PG&E as the Guardian is? Replied McDonnell, "There is no paper as critical of PG&E as the Bay Guardian."

BANNED BY PG&E

Let us note here that the Guardian, shortly after it started covering the PG&E/Raker Act scandal in 1969 and began calling for the city to buy out PG&E, was abruptly banned without notice from the SF Press Club's "Pulitzer of the West" contest. The

big banner: PG&E's McDonnell, then head of the press club's awards committee. The neat point: there was an almost perfect correlation between the targets of several 1968/69/70 Guardian investigative stories and the PR representation on McDonnell's hand-picked committee: PG&E/Bechtel/PT&T/General Electric/Westinghouse/Crown Zellerbach. To make the point even neater: five judges who banned the Guardian in 1969 were judges this January in the CNPA contest in PG&E's auditorium: Bechtel's Paul Cane, GE's Earl Spencer, CZ's Gordon Grannis, Westinghouse's Carl Albracht, Editor and Publisher's Campbell Watson. A good newspaper awards judge is hard to find these days.

I mentioned the banning of the Guardian to Martin, Plendl, Aydelotte and Matthews. Isn't this what happens when a newspaper criticizes a special interest like PG&E—the company gets mad and makes things tough for the paper? Isn't it a good idea to beware of big companies bearing \$50 plaques? None of them would concede the point or discuss it as a serious possibility in CNPA, although Aydelotte said he could now see why the Guardian was doing this story.

THE TRICKLE-DOWN THEORY

Obviously, the trickle-down policies from this kind of publishing don't make for good newspapering. Look at the CNPA choice for the coveted "general excellence" award which went to the Sacramento Union, along with seven other awards. The Union is a lousy newspaper, the joke of Sacramento, an embarrassment to the Copley owners who finally sold it off after taking staggering losses—an operation so crippled by editorial cutbacks that it was down to nine or so reporters at press time. Many of the other awards weren't much better. I spent a couple of hours reading them over on the display table at the convention. I've rarely seen such a pile of marshmallows and candy apples. No award categories for investigative reporting, consumer reporting, environmental reporting, cultural reporting. Not much bite or flair anywhere. Not a story or editorial in sight that was critical of any special interests that donated plaques. But plenty of harmless stuff and thumping clichés, like the editorial in the Bakersfield Californian, the first-place winner for best editorial, which blasted the SLA for kidnapping Patty Hearst. Said the judges, "This was a well-written, hard-hitting editorial addressing itself to a subject of deep concern to us all."

Last year, Lowell Blankfort, editor of the Chula Vista Star News and winner of the most awards in his weekly category in 1973, served for the first time as a contest judge. He had always disliked the donated plaque, but this was the first he knew of the Gas Company's wine-and-dine affair for the judges. He was incensed. He wrote a strong letter to the CNPA, protesting the special-interest imprimatur on the contest and asking that the CNPA pay its own way from now on.

"I just felt," Blankfort told me recently, "that an organization that represents newspapers has an extra obligation to stand before the public without a blemish. In my eyes, this plaque was tarnishing to the image of newspapers." He asked the California Publisher to publish the letter.

It didn't. Instead, the CNPA asked Blankfort to hold out the letter until CNPA directors could consider his complaints. When the board finally met it decided, in camera and without publicity, against acting on Blankfort's charges or changing the contest rules.

By this time, months had gone by. Blankfort said he would have had to rewrite and update his letter for the California Publisher. He didn't do it, and the letter never ran. To this day, there's never been any

"frank, honest and fearless" discussion by the CNPA of this issue in any visible or audible way.

Why won't the CNPA move even on a complaint from one of its own prize-winning members? According to Blankfort, the CNPA's Martin gave him two reasons the CNPA turned down his objections to changing the contest. It would be too costly for the CNPA to buy their own awards and host their own contests, and, he told Blankfort, this would be "an insult to the organizations that had been helpful to CNPA for many years." Blankfort also told me that

Martin, as the CNPA lobbyist who works regularly with lobbyists from the corporate bloc, might be fearful of damaging this working relationship. Martin declined to comment on Blankfort's version of their conversation.

In any event, the point becomes clear: the CNPA would rather keep the good will of PG&E and the corporate bloc than it would the good name of CNPA and most of the daily, weekly and college newspapers in California.

There you have it: the state of California newspaper publishing in February, 1975.

The CNPA journalism judges

—BROUGHT TO YOU BY YOUR LOCAL GAS COMPANY

Note to working journalists throughout the State of California: Here are the 105 judges, according to the CNPA, who judged your work for the 1974 CNPA Better Newspaper Contest. At least 31 were PR/advertising/corporate representatives.

In the north: 42 judges, including at least 14 PR/ad/corporate reps, judged daily newspaper entries in the PG&E auditorium on Jan. 7. Note: five of those judges (Cane, Grannis, Albracht, Spencer and Watson) were on the Larry McDonnell/PG&E press awards committee to the SF Press Club when the committee banned the Guardian from participating in the club's contest. Note also: Mike Abramson and Leone Baxter are from Whitaker and Baxter, whose material often appears in newspapers throughout the state via the firm's California Feature Service, which peddles PR material as free news and editorial copy on behalf of corporate clients, unidentified in their fliers, like PG&E and Southern Pacific. Whitaker and Baxter stopped sending this service to the Guardian as soon as we started criticizing the material.

Further note to working journalists: you cannot decide to enter or not to enter on your own (your publisher enters you), and you cannot keep your awards (they usually go up on the walls of the newspaper you're working for.)

M.N. (Mike) Abramson, Whitaker & Baxter; Carl Albracht, public relations consultant; Ken Arnold, photographer; Leone Baxter, Whitaker & Baxter; Everett Bey, publisher, Feather River Bulletin, Quincy; Henry Budde, San Francisco Progress, retired; W. D. Burleson, publisher, Gridley Herald; Paul Cane, Bechtel Corporation.

Harry F. Casey, publisher, King City Rustler; Rene Cazenave, San Francisco Examiner, retired; Gale Cook, San Francisco Examiner; Stanley L. Cook, publisher, Oakdale Leader; Pearce Davies, San Jose State University, retired; Ed Dooley; Sam Goldman, journalism instructor, Skyline College; Gordon Grannis, Crown Zellerbach Corporation; Reeve Hennion, United Press International.

George R. Kane, publisher, Los Gatos Times-Saratoga Observer; James Lagier, Associated Press; B. H. Liebes, chairman of the journalism department at California State University—San Francisco and co-editor of feed/back, the new journalism review that is seeking contributions from PG&E and several big SF corporations; Lorry Lokey, Business Wire; Robert Lynch, publisher, Sonoma Index-Tribune; William MacMaster, Pacific Telephone; Ed Montgomery, San Francisco Examiner; Larry Murphy, Social Security Administration; Donald McLaughlin, Pacific Telephone; Alma Oberst, Contra Costa College; William Pfaff, publisher, Auburn Journal.

Al Pickerell, University of California, Berkeley; Lee Pitt, Hughes AirWest; C. William Queale, public relations consultant; Philip Sinnot, public relations consultant; Robert Skelton, photographer; Earl Spencer, General Electric Company; J. Clifton Tonney, publisher, The Folsom Telegraph; Tom Vano, photographer.

Ron Wagoner, United Press International, retired; Earl Waters, columnist; Campbell Watson; Harvey Wing, San Francisco Daily News, retired; Newton Wise Jr., Pacific Telephone; and M. Bruce Wright, Manteca Bulletin.

In the south: 63 judges, including at least 17 PR/ad/corporate reps, judged weekly and student newspapers on Jan. 9 in the auditorium of the Southern California Gas Company.

Ross Adams, Portland Cement; Sydney Albright, Albright & Associates; Larry Allison, Long Beach Independent Press-Telegram; Clarence Anderson, University of Southern California; Wallace R. Asdel; F. G. Baldwin, Newspaper Advertising Bureau; Leo Bowler, San Diego Evening Tribune.

Thomas Buckley, Southern Pacific Transportation Co.; Jesse Ray Brown, Loyola Marymount University; Harold Burroughs, Santa Fe Railway Co.; Walter Burroughs; Tom Caton, Los Angeles Herald-Examiner; Roy Copperud, University of Southern California; Harry Coulter, Automobile Club of Southern California; Robert Cribb, publisher, Camarillo Daily News; Edwin F. Dean, publisher, Inglewood Daily News.

Terry Donnelly, publisher, Glendale News-Press; Forrest Doucette; Paul Finch, the Associated Press; Larry Friday; Don Fritts, publisher, the Bakersfield Californian; Ron Bunk, Santa Monica Evening Outlook; James Geehan, publisher, San Bernardino Sun-Telegram; Gene Gregston, San Diego Union; Gladwin Hill, The New York Times; Mel Hodell, newspaper broker.

T. L. Hollern, Powell River-Albemi Sales Corp.; J. R. Holmes, Crofton Paper Co.; Kerwin Hoover, CBS News Radio; Homer Hopps, State Museum of Science & Industry; Bill Hunt; M. M. Jacobson, East Los Angeles College; Dr. Dwayne Johnson, California State University, Northridge; Hubert Kaltenbach, publisher, South Bay Daily Breeze, Torrance; William Kamrath, El Camino College.

Walter Kane; Charles Katzman, Bakersfield Community College; Jack Keating, California Water Resources Association; Tom Keevil, Orange Coast Daily Pilot, Costa Mesa; Pete Klute, Flying Tiger Airlines; Stanley Larson, College Press; Ignacio Lozano, publisher, La Opinion, Los Angeles; John Madigan, Business Wire; Ralph Markham, The Valley News, Van Nuys.

Ferdinand Mendenhall, The Valley News, Van Nuys; W. J. Murphy, Standard Oil Company of California; Hank Osborne, Los Angeles Times; Harlan Palmer; John Pavlik, Association of Motion Picture & Television Producers; Phil Pennington, County of Los Angeles; Charles Richardson; Bob Riggins, Bank of America; John Rose; Cecil Rospaw.

Jeff Siegle, Hollywood Park; Marvin Sosna, Thousand Oaks News-Chronicle; Rocky Spicer; Bill Stanfield, United Press International; Sam Stewart; Thomas Sullivan, Boise Cascade Newsprint; Vic Torrance, Powell River-Albemi Sales Corp.; Coe Wilkins; and Howard Williams, KNXT-TV, Los Angeles.

The Mayor & the mafia:

The Sacramento Bee covers the Alioto story



By Katy Butler

In the Feb. 12 Sacramento Bee, Pulitzer Prize-winning investigative reporter Denny Walsh finally published a slice of his famous unpublished story on Alioto, the Mafia, and the Look libel trials. Walsh had spent three months in 1974 researching the story while working for the New York Times, but Times Managing Editor Abe Rosenthal refused to publish the fruits of the Walsh investigation even after Times attorneys cleared the story. The whole business was reported by [MORE] magazine; in the aftermath the Times fired Walsh, ostensibly for trying to peddle the piece to Rolling Stone. Walsh went to work for the Sacramento Bee, at a cut in salary.

Walsh's story in the Bee sticks strictly to the court records of the two Look libel trials and says that Alioto's testimony (about certain aspects of his relationship with SF Mafia figure James Lanza) "shifted" as the two trials wore on and the evidence contradicting him accumulated. The Walsh story stops short of saying Alioto perjured himself during his lawsuits against Look, (Alioto's press secretary, Bill O'Brien, called the Walsh story "incomprehensible and unworthy of comment.")

Walsh's piece at last pricks a pin into Alioto's constant and widely reported public contention the Look trials completely vindicated him of Mafia connect-

ions. On the contrary, both juries hung heavily in favor of Look, and the judge in the second trial directed a verdict in Look's favor to prevent the mayor from suing again. According to juror interviews conducted by Neilson and Green, an investigative firm hired by Look, a majority of the jurors believed Alioto did have connections with organized crime figures.

But attorneys for Look never proved the article's account of a series of meetings at the Nut Tree restaurant in Vacaville. Look authors Dick Carlson and Lance Brisson wrote, (on the basis of one hearsay source), that Alioto had met with Mafia figures at the Nut Tree. According to Walsh, "It is generally acknowledged, even by the individuals involved in the lawsuit on the side of Cowles (Look), that the meeting in the roadside restaurant referred to in the Look article probably did not take place."

On the strength of this major inaccuracy, Alioto has been able to promote an image of the Look article as entirely false. But according to the Walsh article, "Alioto has admitted during the course of the libel suit a number of contacts other than attorney-client relationships with organized crime figures." For example, Walsh quotes the record of the Look trials showing that Alioto asked attorney James E. (Ned) Burns, who rented office space in the Alioto firm, to represent

Mafia leader James Lanza before a Los Angeles grand jury investigating the 1957 Apalachin, New York, conference of Mafia bosses. Burns's secretary testified that Burns represented Lanza reluctantly, at Alioto's request.

At the outset of his libel lawsuit, the mayor emphatically denied he had any part in Burns's representation of Lanza. In a sworn affidavit filed with the court prior to the first trial, Alioto stated, "If Mr. Burns accompanied Mr. Lanza to Los Angeles, a fact about which I have no recollection, it was because Mr. Lanza retained him and not because I sent him, since I was without power to send Mr. Burns anywhere. Nor was Mr. Burns retained by Mr. Lanza because of any suggestion of mine."

The Walsh story continues, "As evidence to the contrary mounted over the next two and a half years, the mayor's position shifted. By the second trial, Alioto was admitting that his late father, Guuseppe Alioto, had brought Lanza to the Alioto law offices and that he, Joseph Alioto, asked Mr. Burns if he would represent him (Lanza) because Mr. Burns carried on exclusively a criminal practice. "The evidence refuting the mayor's earlier testimony had included testimony from Burns's former secretary, who witnessed Alioto's request of Burns."

As a news peg, Walsh used the Feb. 11

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Page one in Sacramento

while the Ex/Chron reports on Mozambique

Federal Appeals Court hearing in which Alioto requested the chance for a third crack at Cowles Publications, which published Look. In court on Feb. 11, Alioto's attorney Peter J. Donnici said Alioto had admitted only to having attorney-client relationships with organized crime figures. "Any connections between Mayor Alioto and Frank Bompensiero and Frank LaPorte are pure fabrication," Donnici told the court. (LaPorte and Bompensiero are Mafia chieftains who Look claimed met with Alioto at the Nut Tree.)

Walsh's story continues: "Evidence developed in connection with the libel case shows that Angelo Marino, a cousin of Bompensiero, once enlisted the help of the San Diego Mafia Leader [Bompensiero] on behalf of a meat packing company in which Alioto holds a 10 per cent stock interest and for which he is counsel.

"The evidence shows that Rudolph R. Papale, Alioto's brother-in-law and then president of the packing company, was in frequent telephonic and personal contact with Bompensiero during the latter part of 1965 as part of the company's effort to secure lard importation privileges in Mexico. The company paid for a trip Bompensiero made to Mexico City, accompanied by Papale, on which the Mafia leader acted as an agent for the packing company.

"Alioto insisted under questioning that he knew nothing of the dealings his brother-in-law and the company he represents had with Bompensiero until Papale was moved to tell him almost four

years later, in anticipation of the Look article."

Walsh wrote that testimony from Herb K. Mudd Jr., a former organized crime expert for the FBI, cast doubt on Alioto's unqualified denial of links to Bompensiero. During the second trial, Mudd testified, "I would like to say that I believe there was information (from another investigation) which showed a connection, (with) information being given that Bompensiero knew Mayor Alioto."

Walsh continues, "The Mudd testimony clearly implies that the FBI has in its files some evidence of a Bompensiero/Alioto relationship."

Walsh also writes that during the course of the libel suit, Alioto acknowledged "his role as sometime confidant and unofficial business advisor of San Jose Mafia member Salvatore Marino and his son, Angelo, also a member of the Mafia." The Marinos contributed \$2700 to Alioto's campaign for governor last spring.

Very little of the information in the Walsh story ever appeared in the Examiner or Chronicle, which covered the Look trials on an ongoing basis. "With qualifications, I would say that both San Francisco newspapers from the beginning of the Alioto-Cowles case acted as propaganda arms of the mayor," Walsh told feed/back, the journalism review published by the Cal State-SF journalism department. "They took no initiative to find the truth. Most people who found out anything about the case had to depend on those two newspapers, as did the wire services, for their coverage of the trial. The

public image of that case was shaped by the coverage, and the coverage was shameful."

Bill O'Brien, a former Examiner reporter who covered Alioto's Seattle trial, is now literally the mayor's propaganda arm: he's Alioto's press secretary. I caught up with him in the anteroom of the mayor's office. He wasn't expecting to see me but took his surprise with good grace. "Now you can tell Bruce Brugmann that I really do exist," he quipped. O'Brien is a harried man with bags under his eyes and a silver-maned head which he shook slowly as I gave him a copy of the Walsh article to read.

"Brevity is not one of Mr. Walsh's virtues," he said. Then: "They dragged poor old Ned Burns into it."

When he finished reading, O'Brien looked up and lit a cigarette. "Do you understand this article?" he asked. "I think I do," I replied. As I started questioning him, O'Brien nervously rolled and unrolled a piece of legal paper. O'Brien told me it was absolutely "not true" that Alioto perjured himself during the Look trials. "Mr. Alioto did not change his testimony at all," O'Brien said. "That is a distortion of the facts. There is no conflict in the testimony."

"Well," I said, "What about this part of Walsh's story where Alioto first denies and then admits asking Burns to represent Mafia leader James Lanza?"

O'Brien questioned whether Walsh had quoted the court record accurately. "I'd have to check the record," he said.

"Will you?" I asked.

"Yes."

"Well," I continued, "assuming the record is accurate —"

"I'm not assuming anything," he interrupted.

"Are you saying that Walsh's statement of the record is inaccurate?" I asked, taking another tack.

O'Brien got tough. "I can see what you're up to," he said. "You're acting as Denny Walsh's surrogate. These aren't your questions."

"They are my questions," I replied, ready to ask a lot more. (And they should be the questions of any San Francisco reporter covering the story.)

O'Brien said, "I'm not answering any more questions. See you later, Katy." Pointing to the Walsh clips, he said, "You may duplicate that story at your own peril."


P.S.: Such perilous questions won't arise at the Chronicle and Examiner. They merely ran short announcements of the appeals hearing and never mentioned the Walsh story. ■

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TVTV bids a not-so-reluctant farewell to San Francisco

By Betsy Ross

I don't consider this leaving San Francisco so much as moving to LA," says Hudson Marquez of TVTV, the group of video freaks who up until last month formed part of the Bay Area's claim to leadership in the field of television art. But no more: TVTV has moved on, and in conversations just before they abandon their studio at Sacramento and Fillmore (a storefront which still bore the name of its previous occupant, "Joe Cruz Tennis Shop"), the mainstays of TVTV made it perfectly clear they were glad to leave.

"I love living here," Hudson admitted. "But I hate working here. There's no challenge. This city's as far behind in media as any place in the country. I mean Van Amburg's 'Man's penis found on railroad tracks' story... The newspapers are the worst. And public TV is a turkey limping along not doing anything."

TVTV was born in San Francisco three years ago as Top Value TV. The first project was an ambitious one: coverage of the 1972 Democratic and Republican political conventions. Armed with only some cantankerous Sony Portapak hand-held video equipment, TVTV set off for Miami Beach and came back with two 60-minute documentaries, "The World's Largest Television Studio" and "Four More Years," which established them as the most successful producers of half-inch video programs (half-inch videotape costs about one-tenth as much as the two-inch tape used



Photo by Betsy Ross

Hudson, Allen and Carl Albert.

in normal broadcast TV). The political documentaries, aired over several public TV stations and some independent commercial stations, led to further documentaries: "Lord of the Universe," a 60-minute program about the 16-year-old Perfect Master, Guru Maharaj Ji, which was the first nationwide broadcast (PBS) using low-cost video equipment. "Adland," a look at the world of television advertising, followed in April 1974, and more recently there was "Gerald Ford's America," four 30-minute programs taped in Washington and edited in New York.

"It's interesting to consider what relation San Francisco has to TVTV programs: virtually none," observes Allen Rucker, another TVTVer. "The work was

done in Houston, Miami, LA. It's an effete culture here. San Francisco gives you style and that's it."

Hudson adds: "People who support the arts and the new journalism are in places like Texas, which is supposed to be racist, crass and vulgar. But Texas has been much more supportive of what we've tried to do than San Francisco has. It seems that the money patrons of San Francisco are afraid to support anything new because of their heritage of stuffiness, whereas in Texas their culture is only five years old and they'll try anything—once."

"The San Francisco economy cannot support anyone who's coming up," he concludes. "Maybe in the Sixties it was a place to start out, but it's not in the Seventies. If you survive here it's because you've got a set image. The culture movers in San Francisco such as Francis Ford Coppola and Richard Brautigan rest on what they did in the past."

One of their pet peeves: they have been funded by public TV stations in New York, Chicago and LA, but not by SF's KQED.

"KQED has never given us money for projects and programming we've done," affirms Megan Williams, yet another member of TVTV. "They've been a real hassle. They always express interest and then back down. They asked us to do a proposal for a weekly show and then told us we had to use one of their own camera-

men. Finally it came down to TVTV only directing a weekly show with no camera control."

In LA, TVTV will produce an 18-part series for public TV station KCET called "Prime Time." Hudson describes it as "a fictionalized account of the history of television." The time length will vary and the shows will be used as fillers at the end of a series of original TV dramas.

"Fictional TV is a new direction," says Megan. "We don't want to be known just as a documentary group. We're already into something new."

Hudson interjects. "A friend told us it's hard to be corrupted but easy to become stupid in Hollywood. LA might corrupt us all, we've talked about that. But it will be our decision whether to relate to LA or not."

In San Francisco," adds Allen, returning to an earlier theme, "people of high talent survive on a plane with people of low talent simply because it's so pretty and comfortable here. Second-rate talent like Andy Park (co-anchor of KPIX's Eyewitness News) leaves LA for San Francisco. First-rate talent leaves LA for New York."

"It's like 'Jude the Obscure' by Thomas Hardy. In 'Jude the Obscure,' going to Oxford was a test, a Mecca you have to pass through to see if you've got any talent or not. So LA and Hollywood professionalism will be a test for TVTV. But San Francisco was no test." ■

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Outdoors

How we almost won the strike at KQED

By Dick Meister

It was the damndest thing, the ending of the strike at KQED in San Francisco last month.

It had been 132 days, but the strikers were drawing steadily mounting public support. They were moving toward victory in the country's first major strike against a public television station—a unique strike that could point the way to making public television truly public.

Then suddenly they gave up. They went back inside the station, bending eagerly to the will of a management which even now has not granted the simple union contracts for which they struck.

After 18 weeks, the pressures, financial and otherwise, became too much. KQED's management won its war of attrition against KQED's employees.

Yet the employees came out of it still in position to wage the larger struggle to make KQED more responsive to them and to the public for whom the station supposedly is operated.

For despite the ending of the strike, there is still the public pressure which the strike brought to bear on those who have been running KQED generally as they please.

The main pressure is coming through the KQED Members Emergency Caucus, which was formed during the strike. It has already elected two members, Carole Levene and Marshall Krause, to the station's Board of Directors over the opposition of KQED's management and the board's chief officers.

Strikers campaigned actively for those directors as part of their tactic of trying to get the board to force a settlement on KQED's president and general manager, William Osterhaus, a pompous and arrogant 39-year-old veteran of that incredibly exploitative business known as commercial television.

But though it did not give them the negotiated settlement they had sought, the pressure did force Osterhaus to agree to a procedure—mediation-arbitration—which eventually will give them new union contracts.

They might have gotten a lot more

The contracts will be granted through Francis P. Walsh, a Hastings law professor. Walsh, paid \$60 an hour up to \$300 a day by KQED and the employees' union, has been trying to get the parties to negotiate the terms of the seven contracts that are to be settled. But whenever an impasse develops, he will simply dictate the terms.

This is an extremely poor solution. It passes to a third party the principal responsibility of labor and management to negotiate their own agreements.

But the strikers, forced to make do on union benefits of \$50 a week, grabbed at it as a way to get back on the payroll, with a guarantee of getting at least part of their demands.

They might have gotten a lot more had they held out for two weeks or perhaps a month longer. Yet if Osterhaus had prevailed in the original management demands which actually caused the strike, they would have gotten a lot less.

"We couldn't possibly have met Osterhaus's demands without liquidating the union completely," says Bob Lenihan, the feisty, elf-like chief negotiator for the union, the National Association of Broadcast Employees and Technicians (NABET).

Osterhaus was determined to greatly reduce the rights of the engineers, filmmakers and others who were trying to renew old contracts, partly by giving more of their work to less-protected outsiders. He was as determined to grant a very weak contract, including such provisions as the open shop, to the reporters who were after



their first contract, and to grant no contract at all to the newly organized production assistants.

As a precondition to getting management approval of the mediation-arbitration proposal, reporters did agree to a weak job security provision, which allows them to be discharged for not meeting management's "performance standards." But the rest of their contract is still to be settled, as are the entire contracts of all others.

The employees aren't going to get very much, however, since they haven't demanded very much. They are asking for nothing special in the way of money—even though they already get less than their counterparts in commercial TV—and otherwise little more than jurisdiction over all their own work, protection against arbitrary discharge, and other basic rights generally accepted by local employers.

The responsibility for opposing these modest demands rests with Osterhaus, who was given free rein to run the station as he pleased when KQED's directors hired him from the Westinghouse Broadcasting Corporation 19 months ago.

It is not the enlightened labor-management standards of the Bay Area which guide Osterhaus. It is the standards of Westinghouse which, as treasurer Dick Fernandez of NABET's Local 51 notes, "is known throughout broadcasting as having the worst employer-employee relations."

Osterhaus openly espouses the primitive "right-to-work" philosophy which was thoroughly discredited in this region many years ago. He has actually argued that an employee should have no more standing than the right to work at KQED until Osterhaus decides "you are not what we want, goodbye."

A majority of the KQED directors still share these views. Caroline Charles, who heads the board, calls Osterhaus "a tower of strength . . . a great man," and has told employees, "You should be ashamed of yourselves" for opposing his policies.

No help from labor on the board

That kind of imperious conduct would be expected of the corporate interests who control the board. But even the token labor representatives have been of no help.

You might think an expert in labor-management relations would sense something amiss in a manager who let a strike go on for 4½ months. But Don Vial, who heads the University of California's Center for Labor Research and Education joins in the board's chorus of confidence for Osterhaus. The other labor

representative, Evelyn Johnson, a business agent for Local 6 of the International Longshoremen's and Warehousemen's Union, rarely even bothers to attend board meetings.

(Walter Johnson, the very able leader of the Department Store Employees Union in SF and a strong supporter of the strike, was elected to the board recently along with the two pro-employee candidates from the KQED Members Caucus, but they are still very new to the board.)

The lack of board support did great harm to the strike effort. But the main problem facing the strikers was the same basic problem which confronts all strikers in the highly automated and management-heavy broadcasting industry. Like every struck station before it, KQED was able to continue broadcasting (albeit without "Newsroom" and other local programs) by playing videotapes and material fed through the Public Broadcasting Service network. The ability to continue broadcasting, combined with a payroll saving of more than \$25,000 a week, enabled KQED to stall the strikers in hopes of weakening them and forcing them back to work on management's terms.

Strikers also were hampered by weak leadership from their union and from within their own inexperienced ranks. Lenihan was unwilling or unable to give any firm guidance, and though the reporters were the natural leaders, some of them often seemed closer to management than to their fellow strikers.

The reporters did do an exceptional job of drawing public support. But the personal and professional concerns of some simply would not allow them to make the deep commitment to collective partisan action which is necessary to wage any successful strike.

The person most responsible for their weakness was an outsider, however. That's Sam Kagel, the labor lawyer who proposed in mid-October that he and his son settle the strike by mediation-arbitration, a process to which Kagel seems almost fanatically dedicated.

It was an easy way out of a strike that could be won only by very difficult action. So from that point on, strikers spent much of their time and energy arguing about whether to go into mediation-arbitration rather than fighting for a negotiated settlement that would have forced KQED's management to deal with them directly.

But though the strikers did face long odds, a remarkable outpouring of support from organized labor, political office holders, community groups and the general public shortened the odds considerably.

Supporters sent hundreds of letters to KQED's management and board on behalf of the strikers. They demanded refunds of their membership fees and pledged not to contribute more until the strike was settled fairly. They provided strikers half the \$4000 a week which they spent to run the strike—much of the man and woman power which the small band of 80 strikers needed to conduct major activities, and much of the essential inspiration.

The protesters, and KQED members generally, were treated by KQED as contributors with few rights beyond that of donating money to the station. But the arrogance backfired; it was a main reason for the formation of the Members Emergency Caucus and its heavy pressures on management. These pressures, however, got them only a start toward the necessary reforms. There's still a long way to go.

At meetings in January, for instance, KQED's board voted down a proposal to make a "detailed examination" of the strike and the station's ineffective affirmative action policies, voted down a proposal to open board meetings to the public, and re-elected Caroline Charles to head the board.

The most effective commercials

Management retains a strong anti-unionism. It has dropped Paul Shinoff's "Labor Report" from KQED's FM radio schedule and cut back labor coverage on "Newsroom." Management also continues to blame nonexistent union contract restrictions for its own failures, particularly its very serious failure to develop more local programming. Worse, almost all the time in mediation-arbitration has been devoted to management's attempts to keep rank-and-file negotiators and other employees from joining their union officials in the sessions and to keep them from issuing informational bulletins.

Management remains so lightly committed to affirmative action that it recently laid off KQED's only black engineer, over the strong protest of union representatives and the station's small contingent of Third World employees.

The most distressing thing is management's conception of KQED. It is not a public or noncommercial station, says Osterhaus, but "a private nonprofit corporation" (although there are large rewards for management, such as Osterhaus's \$50,000-a-year salary).

The distinction is critical: it means KQED is operated as a closed corporation. Osterhaus eagerly seeks out corporate underwriting while playing down the more difficult task of raising a larger proportion of support money from individual viewers.

With that underwriting comes some of the most effective commercials corporations can buy—discreet "brought to you by the XYZ Corporation" messages, whose soft-sell is perfectly fitted to the KQED audience and the corporations' great desire to win good will among such people. You can't get any more commercial than that, not even on commercial TV.

But that does not disturb Osterhaus; he says KQED also is operating in "the market place." What does disturb him, he confided in a recent pitch for funds, is that getting such underwriting has become difficult because "businesses are choosing to put their dwindling dollars into 'hard' advertising this year."

Osterhaus also approaches the public in the commercial TV manner, as a pitchman telling them only the good things that may convince them to buy. He actually said in a recent fund-raising

continued next page

MEDIA

continued from previous page

letter that KQED had "an unusually successful year in 1974." He didn't even mention the strike which so greatly hindered the station for one-third of the year. The strike was still on when Osterhaus wrote the letter, but he nevertheless assured the would-be underwriter that "we are in the best position to grow in our twenty-year history."

Hardly. KQED lost 8000 to 9000 actual or potential members during the strike, and that's 10% of the total membership. The station lost \$150,000 to \$200,000 in financial pledges, and though it did manage to wind up in the black in January, it barely did it, and with no reserves to spare.

The mere existence of a strike caused some of this. But hundreds of letters and telephone calls to Strike Headquarters and KQED blamed the policies of Osterhaus and the board. Removing them from office is unlikely at this juncture, but they may have to modify their position under the new public pressure.

I can make no predictions. I still remember a sunny morning during the strike when I was driving sleepily down 18th Street, headed as usual for a drafty warehouse office known grandly as "KQED Strike Headquarters." Suddenly a highly polished Jaguar sedan pulled in front of me. Its license plates, I was astounded to discover, read, "MED ARB." The driver, I was not astounded to discover, was Sam Kagel. I followed, fascinated.

Finally I shook loose and drove relentlessly on to the drabness of Strike Headquarters. But eventually, of course, most of my fellow strikers could not resist the shiny lure of mediation-arbitration. If they had resisted, we wouldn't just be hoping for reform at KQED. □

Strike coverage: Fair to rotten

The strike at KQED got unusually heavy media coverage. But most of the reporting was done for the wrong reasons, and otherwise it was treated no differently from most labor-management disputes in this area: it was reported badly. Only 80 people were on strike, and they didn't even shut down the station, yet there was a steady flow of stories throughout the entire 4½ months.

The Guardian and other non-establishment publications and the student and labor press grasped the significance that lay beyond the small numbers and slight surface effect, and their partisan but generally thorough coverage reflected it. But with the possible exception of KCBS and KTVU, the broadcast coverage had no real value beyond alerting the public to the fact that there was a strike.

The superficial coverage seemed to be based largely on the narcissism which prompts news directors to treat almost any media story as newsworthy per se, and on the automatic response to almost any conflict as newsworthy, without concern for the deeper issues.

There were a substantial number of stories, but they were the usual between-the-commercials quickies which did nothing more than allow each side to present a tiny part of its case. No one looked beyond the claims to try to explain the facts and the important public issues involved. As usual, the public was left to make judgments solely on the basis of its prejudices.

Newspapers in the suburban areas where KQED has a comparatively large audience didn't even do that much; they barely mentioned the strike. The San Francisco papers did better—especially the Examiner, although its stories dealt almost

solely with the issues of the striking reporters. The reporters formed only one small group among seven striking groups, but Examiner reporters couldn't seem to shake the idea that reporters are more important than anyone else.

The Examiner also came up with one of those righteous little editorials which still are a specialty of the Hearst press. The editorial expressed high outrage over alleged vandalism, which amounted to very little even by the Examiner's inaccurate accounting, but which gave the Examiner an excuse to attack strikers generally. The strikers at KQED were described as having "a high degree of intelligence and good manners," as opposed to other strikers, for whom "this kind of conduct has become all too common." The fact is that this was an exceptionally nonviolent strike. But damage to property, even when imaginary, is far more important to most newspaper editors than the damage done to people who are forced to walk picket lines.

The Chronicle's coverage varied from fair, when handled by labor reporter Jackson Rannells, to downright rotten on the frequent occasions when it was handled by others.

In one story, which appeared four weeks before the strike actually ended, a tentative agreement on one issue in one of the seven contracts in dispute became an agreement to end the entire strike. As a result, strikers had to spend a good part of the next week assuring financial contributors that it wasn't over and that they still needed money badly.

The Chronicle invariably made stories out of management's written and verbal accounts of developments, often without

even asking the strikers for comment.

In one instance, a telephone call from management turned the election of two pro-striker candidates to KQED's board into a story about "a light KQED vote." The story had at least one serious error in each of its four paragraphs; even the names of candidates were misspelled.

The TV columnists performed as badly. It took repeated pleas to get the Examiner's Dwight Newton even to review the highly unusual "Newsroom of the Streets" program which strikers presented nightly on cable TV. The Chronicle's Terrence O'Flaherty never would look at the program and, like Newton, he wrote one column about the strike and then turned, with rarely another mention, to the delights of the PBS shows that KQED was pushing in lieu of the local programs halted by the strike. (O'Flaherty did quote "one seasoned observer" who explained that the strike was caused by the greed of "technicians," but neglected to note that the "seasoned observer" was from KQED's management.)

Herb Caen ran several items on the strike. But one he didn't run was that he sent a \$25 check to KQED in November at a time when strikers, some of them his former colleagues, were pleading with the public to withhold contributions and so force a quick and fair settlement.

Less affluent members of the Guild contributed hundreds of dollars to the strikers, on the other hand. So did the strikers' less affluent colleagues in broadcasting, especially the engineers at KRON. It was different with the on-air people. They also belong to a union, but they neither picketed nor sent money. ■

Program of

MEDIA '75

[MORE]'s First West Coast Media Convention

Sheraton Palace Hotel
639 Market Street,
San Francisco, 392-8600

FRIDAY, FEBRUARY 21

REGISTRATION begins (\$15), 6 pm.

"FIGHTING FOR OUR LIVES: THE UFW GRAPE STRIKE OF 1973"

7 pm, preview screening of film to be released in April.

"HEARTS AND MINDS"

8 pm, San Francisco preview of film, followed by discussion with producer Bert Schneider.

PARTY for one and all.

SATURDAY, FEBRUARY 22

COVERING MAYOR ALIOTO

9 am, Ralston Room. Moderator: Larry Hatfield, San Francisco Examiner. Dick Carlson, ABC-TV; Bud Lembke, Los Angeles Times; Rollin Post, KQED-TV; Denny Walsh, Sacramento Bee; Kevin Starr, San Francisco Library.

MULTI-NATIONALS: UNCOVERING THE CORPORATE GIANTS

9 am, Rose Room. Moderator: Bob Levering, San Francisco Bay Guardian. Marty Gellin, Pacific News Service; Jim Lowry, Center for New Corporate Priorities; Milton Moskowitz, Business & Society; John B. Ross, Bank of America; Robert Scheer, author, "America After Nixon".

FREELANCING: PROBLEMS AND PRESSURES (WORKSHOP)

9 am, Concert Room. Moderator: Hal Silverman, California Living. Miriam Goodman; Rasa Gustaitis; Warren Hinckle; Richard Levine; Roger Rappaport; Barron Wollman.

THE HEARST CASE: THE MEDIA AND THE SLA

11 am, Ralston Room. Moderator: Bernard Weiner, San Francisco Chronicle. Paul Avery, San Francisco Chronicle; Tim Findley, KGO-TV;

William Hearst III, San Francisco Examiner; Steve Long, freelance; Carol Pogash, San Francisco Examiner; Will Lewis, KPFA radio; Carolyn Craven, KQED-TV.

ADVERTISING, WHO NEEDS IT?

11 am, Rose Room. Moderator: Frank Greer, Public Media Center. Bud Arnold, Maxwell Arnold Agency; Jerry Mander, Freeman, Mander & Gossage; Neil Morse, Committee on Children's Television; Tracy Westen, professor communications law, UCLA; Cliff Wilton, Wilton, Coombs & Colnett.

FILM, "REDEVELOPMENT"

11 am, Concert Room

NIXON CALIFORNIUS: RIGHT BACK WHERE HE STARTED FROM

2 pm, Rose Room. Moderator: J. Anthony Lukas, author, "The Nightmare: A Narrative History of Watergate". Larry Allison, Long Beach Independent Press Telegram; Dick Bergholz, Los Angeles Times; Lyn Nofziger, ex-White House Assistant; Herb Gold, author; Peter Kaye, formerly San Diego Union, Roland Flamini, Time.

PHOTO/FILM JOURNALISM: READING BETWEEN THE FRAMES

2 pm, Concert Room. Moderator: Bob Fitch, Photographer. George Ballis, photographer; Sal Veder, AP; Earl Dotter, United Mine Workers Journal; Bill Owens, photographer, "Suburbia"; Michele Vigne, photographer.

VIDEOTAPE SCREENINGS (TO BE ANNOUNCED)

2 pm, Ralston Room.

FOREIGN POLICY: THE MEDIA AND THE MIDDLE EAST

4 pm, Ralston Room. Moderator: Douglas Dowd, author, "The Twisted Dream". David Horowitz, Ramparts; Jeremy Larner, author; Ephraim Margolin, attorney; Robert Scheer, author; Russ Stetler, editor, Palestine; Sidney Sober, State Department.

CONSUMER REPORTING WORKSHOP

4 pm, Concert Room. Moderator: Kay Pachter, San Francisco Consumer Action. Jennifer Cross, author, "Supermarket Trap"; Stan Sessor, Consumer Reports; Nancy Skelton, Sacramento Bee; Regina Sneed, FTC; Frank Pollock, Media & Consumer.

STARTING A NEW PUBLICATION WORKSHOP

4 pm, Rose Room. Moderator: Steve McNamara, Pacific Sun. John Bryan, San Francisco Phoenix; John Burks, City; Penn Jensen, Clear Creek; Paul Krassner, Realist; Michael Parrish, San Francisco Magazine.

INVESTIGATIVE REPORTING: GETTING THE GOODS ON THE BADDIES

8 pm, Grand Ballroom. Moderator: Tom Pettit, NBC-News. Earl Caldwell, formerly New York Times. Jim Drinkhall, Overdrive; Joe Eszterhas, Rolling Stone; Hank Greenspan, Los Angeles Sun; Jack Nelson, Los Angeles Times; James Phelan, freelance.

A party will follow the evening panel.

SUNDAY, FEBRUARY 23

COVERING THE ECONOMY: WHAT'S THE BAD WORD?

9 am, Ralston Room. Moderator: Herb Lawson, Wall Street Journal. Stewart Brand, CoEvolution Quarterly; David Dubois, Black Panther Inter-Communal News Service; Anita Frankel, KPFA radio; Mary Jean Haley, Council on Economic Priorities; Peter Sinton, Business Week; Don Stillman, United Mine Workers Journal.

CITIZEN ACCESS TO THE MEDIA: PUTTING UP THE GOOD FIGHT (WORKSHOP)

9 am, Rose Room. Moderator: Christopher Lukas, formerly WNET-TV. Jeff Cowan, attorney; George Conklin, Pacific School of Religion; Frank Greer, Public Media Center; Kim Hetherington, San Francisco Cablevision; Russell Low, Chinese for Affirmative Action; Alan Rucker, TVTV.

THE CALIFORNIA BUREAU: LOST IN THE FOG?

9 am, Concert Room. Moderator: Mary Alice Kellogg, Newsweek. Peter Barnes, New Republic; Joe Boyce, Time; Fred Briggs, NBC-TV; Nancy Frizelle, formerly Women's Wear Daily; Jerry Lubenow, Newsweek; Fred Moritz, Christian Science Monitor; Richard Threlkeld, CBS-TV.

WOMEN IN THE MEDIA WORKSHOP

11 am, Ralston Room. Moderator: Susan Halas, freelance. Sigrid Bathen, Sacramento Bee; Danice Bordett, KSN radio; Furaha Hiyati, KDI radio; Joan Passalacqua, NOW; Eve Rinegold, ACLU; Beverly Stephen, San Francisco Chronicle.

SPORTS: THE AMERICAN JOCKOCRACY

11 am, Concert Room. Moderator: Glenn Dickey, San Francisco Chronicle. George Kiseda, Los Angeles Times; Sam Skinner, sports commentator; Wells Twombly, San Francisco Examiner; Rosalie Wright, Women-Sports.

WHO RUNS SAN FRANCISCO?

11 am, Rose Room. Moderator: Bruce Brugmann, Bay Guardian. William Coblenz, attorney; William Dauer, San Francisco Chamber of Commerce; Charles Gould, former publisher, San Francisco Examiner; Chester Hartman, author, "Yerba Buena"; Burton Wolfe, former editor, The Californian.

INVESTIGATIVE REPORTING WORKSHOP: SNOOPS AND SCOOPS

2 pm, Ralston Room. Moderator: Henry Weinstein, New York Times. Lowell Bergman, Pacific News Service; Charles Bolton, San Francisco Study Center; Katy Butler, Bay Guardian; Hal Lipset, private investigator; Bill Schechner, KQED-TV.

BROTHER, CAN YOU SPARE A LINE?

2 pm, Concert Room. Moderator: Grover Sales, KQED-TV. Ronnie Davis, formerly with the Mime Troupe

Nancy Dunn, West Coast Dance; Phil Elwood, San Francisco Examiner; Susan Lukas, KCBS radio; Irene Oppenheim, Bay Guardian.

AN EASTERN LOOK AT WESTERN JOURNALISM

2 pm, Rose Room. Moderator: Harry Press, director, Professional Journalism Department, Stanford University. Doug Cater, Aspen Program on Communications and Society; Leonard Koppett, New York Times; Peter Schrag, writer; Eric Tate, ABC-TV; Art Zick, Newsweek.

MONOPOLY JOURNALISM: CAN TWO LIVE AS CHEAPLY AS ONE?

4 pm, Comstock Room. Moderator: Larry Kramer, San Francisco Examiner. Steve Barnett, UCB, professor of communications law; George Reading, KRON-TV; William Hearst III, San Francisco Examiner; Don Morrison, Time.

OBSCENITY: (EXPLETIVE DELETED)

4 pm, Rose Room. Moderator: David Felton, Rolling Stone. Kate Coleman, writer; Russ Coughlin, KGO-TV; Dr. Bernard Diamond, UCB, professor of law and criminology; Reeve Henion, UPI; Margo St. James, Coyote.

LOCAL BROADCAST JOURNALISM: NEWS OR HAPPY TALK?

4 pm, Concert Room. Moderator: Edwin Bayley, UCB, school of journalism. Van Amburg, KGO-TV; Mike Beeson, KCBS radio; Larry Bensky, KPFA radio; Marcia Brandwynne, KTVU-TV; Phil Jacklin, San Jose State; Joe Russin, KQED-TV.

ORGANIZING AN ALTERNATIVE PRESS CLUB

6 pm, Open meeting.

PARTY: FAREWELL AND THANK YOU

9 pm, Optic Nerve, 141 10th St.

Penny Gentilly and Toni Delacorte, co-coordinators.

Up against the transmitter!

The battle for community access to the airwaves

By Bill Sokol

Listen, before I got interested in COM, I never even knew the airwaves legally belonged to the people." Sonia Trefejian, a kinetically energetic student at Oakland's Laney College, begins her story of how she became involved with the Committee for Open Media, a group of Bay Area media activists who challenged the FCC license renewal of four of the biggest local radio stations in an effort to force them to allow greater public access to the air.

"I grew up on radio and TV," Trefejian continues, "and I always knew I was only getting part of the story, a slanted view. I'd watch TV and get really angry about the way women were used in ads to sell stuff. I wanted to kick in the set sometimes—I wanted to change what I was seeing, but I didn't know how."

Last summer, she read a notice in the Guardian for a meeting of COM. "I went to one of their first meetings, and as we talked, I realized there was a way to 'talk back' to the media."

The notice had been placed by Larry Bensky, a longtime veteran of local radio (KMPX, KSAN and KSFJ during their respective heydays; he is now manager of KPFA). Bensky had been recruited by Phil Jacklin, a philosophy professor at San Jose State who founded the Committee for Open Media in 1971 (the last time California broadcasters faced license renewal) and is known as the "Father of the Free Speech Message," because it was his efforts which resulted in the one-minute "sound-off" citizen editorials now common on local television.

"When Phil came to me to re-form COM for the 1974 FCC license renewal period, I was ripe," Bensky says. "Most of the radio stations in the Bay Area are involved in what can only be called a theft of a public resource. The station owners are given licenses by the FCC to in effect coin money. In return they are supposed to supply public access to the airwaves, public service programming and programming to serve the needs of the community. It's all in the FCC rules. But one of the only ways the public can make them follow the rules is to file petitions with the FCC to deny the renewal of the three-year license every station must have."

This time around, COM turned its focus from TV to radio and set new negotiating goals: 1) better public affairs programming, 2) more public service announcements (PSAs), 3) more free speech messages on radio and 4) most grandiose, a Community Access Center, independent of any individual radio station. "It would be a recording studio and community center," says Bensky, "where professional quality PSAs would be developed with anyone who walked in, for distribution to all radio stations. It's just one more way to get more access to the airwaves for the public."

The license renewal deadline (Nov. 1, 1974, for California stations) was the prime time to press the broadcasters for policy changes, because the stations were anxious to avoid citizens' challenges before the FCC. While the industry-dominated FCC almost always rejects these citizens' petitions, the slightest threat of a costly petition hearing before the FCC is enough to lead some stations to open negotiations with groups like COM.

Toni Delacorte describes herself as a "freelance radical publicist" coordinating advertising, public relations and media contacts for social action organizations like the Farmworkers and Project Jonah. She came to COM because she had been frustrated so many times when she tried to get airtime for the groups she worked with. When COM divided stations among themselves, she chose KYA because "its public service record was atrocious: they had two public affairs programs: 'South

Africa Reports,' produced by the South African Government, and 'Panorama of the Lively Arts,' something they call news. And that's all! Almost all of their PSA's were canned in LA or New York, and only 2.79% of their programming was public affairs oriented."

After examining KYA's public files, Delacorte arranged a negotiating session: "That first meeting was with Howard Kester, the manager at the time. I barely said hello, and he launched into an hour and a half on what Howard Kester thought of radio and life—he even ranked his interests in life for me, with wine and women at the top and radio in the number seven position."

"I tried to explain how horrible we thought his public service record was, but he just responded that his audience was 'red-necked teenaged San Mateo.' He told me, 'Big DJ's mean big advertising means big money, and big money means I have a job, and no job means no money, and I like money.'"

"By the time I recovered and returned for a second meeting, the former sales manager had taken over. He was totally flustered and just said he's think about the problem."

COM was ready to give up negotiating; they started working on a petition, but Delacorte went back for one last meeting with the new manager, Cliff Hunter. "Hunter was too good to believe—he seemed to realize that good community relations is good business. He sat down with us and worked out a whole agreement to change KYA's public affairs programming.

Good faith still reigns, they've been really cooperative, and I've already heard reports on help they've given community groups."

COM and KYA reached a five-part agreement whereby the station agreed to actively solicit and broadcast four free speech messages daily; to air editorials and listeners' replies regularly; to broadcast more local news; to air 90-second to four-minute minidocumentaries regularly; and to give technical aid to any community group that wants to air a public service announcement.

But when COM started negotiating with KFOG-FM, it was a different story. "I realized immediately we'd have to file a petition," Bensky recalls. "They offered no cooperation. They seemed smug and self-satisfied. Maybe it's because they're owned by General Electric and they know they have enough money for lawyers to fight our petition. To them, KFOG is just a piece of property on a Monopoly board."

The work needed to file a petition was incredible. GE had just acquired the station from Kaiser, so it was exempted from filing the usual schedule of a sample week of its programming with the FCC. "To accurately describe just how deficient KFOG's programming was," Bensky says, "we have to record, monitor and transcribe a whole week—7 days, 168 hours—of KFOG programming, logging it minute by minute."

Crammed into his walk-up apartment on the edge of the Haight, Bensky took on the monitoring and logging—a subject that still arouses his anger. "I sat in my living room for ten straight days, as much as

ten hours at a time, during the smoggiest week of the year, sweating and wheezing, listening to those tapes and timing every second and minute of nonmusic programming. It was real treadmill work. I got calluses on my fingers just turning the tape recorder on and off, and I still have a groove in one finger from that machine. But the totally infuriating thing about this work was that it should have been obvious to regulators like the FCC that KFOG was operating as a pirate station. They got their FCC license by agreeing to follow certain rules, but they've broken them all. To have to slave that way to prove the obvious was maddening. But we did it—and I mean we, because everyone had to pitch in those last few days to get it done."

By Nov. 1, COM had filed four petitions with the FCC, challenging the license renewals of KFOG, KCBS, KNEW and KJAZ. The charges:

KJAZ: No news programs.

Failure to provide public affairs programming promised to FCC (2½ hours promised; only half an hour aired during composite week filed with FCC).

Proposed future public affairs programming (1½ hours a week) inadequate. FCC unofficial standard is six hours a week.

Inadequate determination of needs, issues and problems of its community (Alameda). Ascertainment survey unbalanced (82% of those questioned were male; not enough input from senior citizens, youth, Naval personnel). Inadequate number of public service announcements (only 139 in composite week—less than one an hour).

KCBS: Overcommercialization. More than 18 minutes of ads in one hour of composite week. Illegal broadcasting of program-length commercials like Jack Shelton's Restaurant Guide and Joe Carcione's Greengrocer reports (neither Carcione nor Shelton is paid money for his work; KCBS says it gives them "advertising credits" so they can pump their own commercial enterprises—usually at the beginning or end of their "reports").

63% of public service announcements aired between midnight and 6 am—the time of lowest audience—on weeknights.

KFOG: Inadequate local news programming (the station promised 4.6% in license transfer application in 1971; actual news—minus sports, stock reports and commercials—was about 2.5% during period monitored by COM).

Inadequate public affairs programming (less than 1% during COM monitoring period). Inadequate public service announcements.

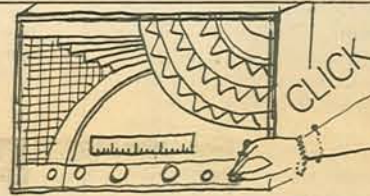
KNEW: Lying in its license renewal application about local public affairs programming content (trying to pass off a program about SF as dealing with Oakland housing).

Inadequate local public affairs and news programming (the station promised 60% local and regional news coverage; on three random days the news had no stories about Oakland, only 19% news of the Bay Area).

COM isn't waiting another three years for another license renewal period: they're keeping the pressure up now, setting up citizens' advisory groups, one per station, to carry on the campaign for greater public access.

And then there's the Community Access Center. COM is meeting with local station executives to set up a governing board composed of broadcasters and public interest groups who will work on raising money to put the center into operation. Meanwhile they're waiting with crossed fingers while their petitions work their ways slowly through the FCC. ■

The challengers



Chinese Media Committee
Chinese for Affirmative Action
699 Clay, SF, 94111, 398-8212
Challenging license renewal of KCBS-AM for lack of programming to Asian community and for employment discrimination (three Asians were finally hired after CMC filed the license challenge). Have been pressuring KCBS for bilingual news broadcasts for the estimated 40,000 people with limited understanding of English in listening area.

Committee for Children's Television
1511 Masonic, SF, 94117, 626-2896
Pressure group to improve children's TV programming. Encourages community groups to get involved in issue. Wants broadcasters to be aware that a large chunk of young audience is Third World. Sponsoring Children's Television Fair, Brooks Hall, Apr. 20. Exhibits and workshops on 40 topics including FCC regulations, alternatives to violence, cable TV and the image of Third World people.

Committee for Open Media
SAN FRANCISCO
Larry Bensky
102B Frederick, 94117

EAST BAY
Bill Hartman
336 Elwood Ave., Oakland, 94610
456-6418 or
Joan Passalacqua, 548-4256

PENINSULA:
Phil Jacklin
c/o Philosophy Dept.,
San Jose State,
San Jose 95112, (408) 277-2875
Besides challenging the licenses of KFOG, KNEW, KJAZ, KCBS, other chapters of the Committee have filed challenges against KGO-TV for failing to meet its obligation to provide information via its "Happy Talk" news program; San Jose chapter has challenged renewal of license for KSJO-FM for not making good-faith effort to comply with the Fairness Doctrine and for misrepresenting the station's activities to the FCC.

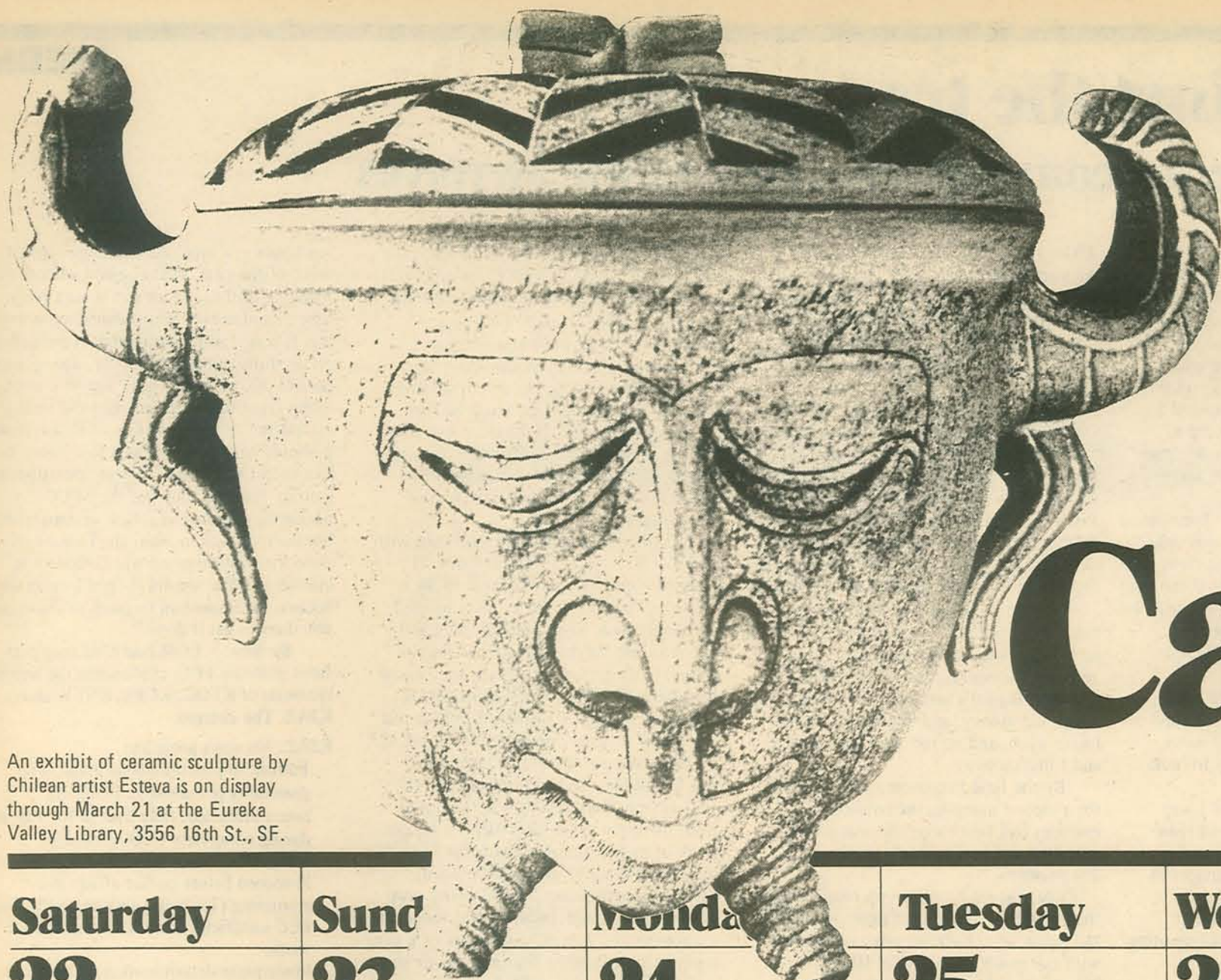
Community Coalition for Media Change
2233 Grant No. 2, Berkeley, 94704
Marcus Wilcher, 848-3699
Oldest and most active media pressure group in the Bay Area, fighting racism in hiring and broadcasting. Founder Wilcher a controversial figure, refused to talk to Guardian, decrying "racist white liberal journalism."

Marin Community Video
21A Corte Madera Ave.,
Mill Valley, 94949, 383-3515
Pressuring Marin Teleview cable system (owned by Viacom, the same company operating the SF cable franchise) to provide a studio and other facilities for community access. Produces videotape public affairs programs for Marin cable system; encourages Marin residents to make their cable company more responsive to community needs.

Oakland Media
534 22nd St., Oakland, 94612
Les Sauer, 832-8542
Publishes a newsletter on what East Bay media is up to and what activists are doing about it (to get on mailing list, send a donation). Keeps an eye on KTVU-TV; special focus is children's programming.
Public Communicators, Inc.
c/o David McNeil
787 San Antonio St.,
San Jose, 95112

Has gone farther than challenging license renewal: has asked FCC to give PCI the broadcast licenses now held by two San Jose stations, KLOK-AM and KBAY-FM. Would operate stations on a nonprofit basis, with most commercials replaced by "unrestricted citizen access," i.e., more public service announcements and free speech messages.

Public Media Center
2751 Hyde, SF, 94109, 885-0200
Resource center and advocacy group for organizations like the United Farm Workers who have no easy access to the media. Produces radio and TV spots and newspaper ads, then pressures media to carry them. □



An exhibit of ceramic sculpture by Chilean artist Esteva is on display through March 21 at the Eureka Valley Library, 3556 16th St., SF.

Calendar

February

By Ellin Extra. Deadline for

Saturday

22

"HARE FAIR," an authentic Chinese New Year festival, with booths decorated in the style of a village fair, games, food, dragon display, movies and cooking demonstrations, 11 am to 5 pm, YMCA Center, 965 Clay and adjoining Joice Alley, 982-3922, 10¢.

► **WALKING SHOES** are welcome on the week-long 110-mile "March on Gallo," sponsored by the UFW, commences at noon, Union Sq. ends March 1, noon, Gallo Estate, Modesto, 824-6616, 826-7735.

► **STAY-AT-HOMES** get their choice of the Bogey-Bergman classic, "Casablanca," 11 pm, channel 44; "The Ipcress File," a fairly charming spy movie with Michael Caine, 11:30 pm, Channel 5; and Bill Wyman soloing with Eddie Kendricks and others on "Rock Concert," 1:30 am, Channel 5.

RED HOUR Star Trek festival, 12 hour extravaganza, filmed sequences, auction, costume show and more, 10 am to 10 pm, Lincoln High School, 23rd Ave./Quintara, 586-0293, \$4/\$2 under 10.

"TAMBOURINES TO GLORY," a folk musical by Langston Hughes, presented by the Black Repertory Group, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 841-5580/849-4120, donation (Feb. 21 also).

1

LOCAL FAVES, the Energy Crisis, bring their eminently likable music to the Freight and Salvage, 9:30 pm, 1827 San Pablo, Berk., 548-1761.

LONG TIME no see, the reappearance of Leonard Cohen, 7:30 pm, Berkeley Community Theatre, Allston/Grove, Bass (TELETIX), \$6-\$4.

STILL THE TOPS, Earl "Fatha" Hines piano man extraordinaire, 9 pm on, Great American Music Hall, 859 O'Farrell, 885-0750.

TRAPPINGS, a festival for making headpieces, breastplates, leggings, wings, tails and other body-pieces, 1 to 4 pm, Gallery A, University Art Museum, Bancroft/College, Berk., under 6 need adult, 25¢ (March 2 also).

MODERN MUSIC for flute and piano performed by Maquette Kuper and Yoko Sukigara, 8:30 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 Students.

Sunday

23

PURIM CELEBRATIONS: Megillah Whirl, Haman Dunk, fun, food and drink, arts and crafts, 1-4 pm Jewish Community Center, 3200 California, 346-6040, free; Belly Dancers and the SF Classical Dance Company will perform, 2-4:30 pm, Brotherhood Way Jewish Community Center, 655 Brotherhood Way, 334-7474, \$1/50¢ under 12.

BREAKAWAY, a free school for women, offering classes from astrology to auto mechanics, registration, 3 to 4:30 pm, 2700 Bancroft Way, Berk., \$3 for one class, \$5 for two.

WOMEN ARTISTS, "Womanhouse," plus films on Imogen Cunningham and Virginia Woolf, noon and 3 pm, Clay Theatre, Fillmore/Clay, \$2.50/\$2 students, srs, and welfare.

DHARMA AND TORAH, East meets West, a day-long panel of spiritual teachers including Rabbi Zalman Schachter and Pir Vilayat Khan, 9:30 am to 6 pm, Pauley Ballroom, UC Berk., 826-3680, \$3/\$3.50 door.

2

► **BIANCA**, soulful singer from Oakland, torches up the cocktail hour at the Fox, every Sun., 5 to 9 pm, MacArthur/Broadway Center, Oakl., 658-0328.

SUCH SWEET sounds from Andrea Weltman, a singer/songwriter, 9 pm, Wild Side West, 720 Broadway, 391-0460, \$1.

"DYKETACTICS," "Home Movie" (a charming coming-out party), "Sandy and Madeline's Family" (documentary of lesbian mothers) and "The Emerging Woman" (militant history of women in America), noon, Clay Theatre, Fillmore/Clay, \$2.50/\$2 students, srs, and welfare.

ARS ANTIQUA de Paris, only appearance of this fine early music ensemble, workshop and concert, 2 pm, \$3; concert only, 4:30 pm, \$2, Old First Church, Van Ness/Sacramento, 776-5552.

INTERFERENCES, a new dance work by Margaret Jenkins and poet Michael Palmer, 7 pm, Margaret Jenkins Dance Studio, 2005 Bryant, 18th St., 648-5278, \$2.50 (also, Feb. 21-22, 8:30 pm; Feb. 23, March 9, 7 pm).

Monday

24

► **MEET THE PLANTS**, a walk with Ida Geary, 10 am, Fort Point, meet at GG Bridge Toll Plaza (follow-up botanical workshops for making pressings, prints and further identifications, Tues.-Fri., 10 am to 3 pm, Fort Point Promenade Classroom, Bldg. 672), dress warmly and bring lunch, 626-0996/556-1693.

LIGHT-YEAR, the space rock band that enjoys a fine word-of-mouth rep, opens the bill, and The Tubes, leading contenders for glitter goon award, headline, The Orphanage, 807 Montgomery, 986-8008 (Feb. 25 also).

► **GAYS BEHIND BARS**, a program on being gay and in prison, sponsored by the Gay Students' Coalition, 7:30 pm, Fellowship Church, 2041 Larkin.

► **"DON JUAN** in Hell," a production of the Venture Theatre, directed by Jan Anger, 7 pm, Lurie Room, Main Library, Civic Center.

3

MOON rises, a new band with mostly ex-Gertrude Steiners plus a recently added guitarist, rock and roll at Women's Night, 9 pm, Starry Plough, Prince/Shattuck, Berk., 841-7459, \$1.25.

ON THEIR TOES, the American Ballet Theatre, with Mikhail Baryshnikov, Gelsey Kirkland, Natalia Makarova and many others, brilliant dancers all, in a varied repertoire including the old faves, "Swan Lake" and "Giselle," to March 5, 8:30 pm, Flint Center, Cupertino, \$10.50-\$5.50; March 8-9, 2:30 and 8:30 pm, March 6, 10-11, 13 8:30 pm, Opera House, Civic Center, \$12-\$7.50; March 14, 8 pm, March 15-16, 2 and 8 pm, Zellerbach Aud., UC Berk., \$10.50-\$7.50/\$9.50-6.50 students, all agencies or 421-1000 for information.

► **WOMEN IN PERIL** week on Channel 7's 3:30 pm movie, know your enemy: today, Audrey Hepburn in "Wait Until Dark," Ryan O'Neal, Hope Lange and Janet Leigh are featured in the other chillers.

► **JUST DUCKY**, the original and varied rock and roll of Elvis Duck, good for dancing, 9 pm, Woodstock, 951 Clement, 752-7132.

Tuesday

25

SISTERS OF SWING, Kate and Lynn, play all manner (from country and western to jazz) of tunes on violin and guitar, weekly, 9 pm, Jerry's Stop Sign (formerly Mandrake's), University/10th St., Berk., 50¢ (and every Sat. night at the Starry Plough, Shattuck/Prince, Berk., 50¢).

JOE blows, the talented Mr. Henderson, his saxophone and quintet, now through March 3, 9:30 and 11:30 pm, Keystone Korner, 750 Vallejo, 781-0697, \$3.50.

OLD FOLK favorite (they're coming out of the hills this week) and fine lady, Buffy Sainte-Marie, with Kinky Friedman (no mention of the Texas Jewboys, but who can tell?) through March 2, the Boarding House, 960 Bush, 441-4333.

► **INTO THE BIG TIME**, "Went Like it Came" a 90-minute special featuring Bonnie Raitt and Arlo Guthrie in live studio performances, mister est (ne Jack Rosenberg), Werner Erhard and a clip from "Hearts and Minds," 11:30 pm, Channel 2.

► **NIGHT AT THE OPERA** (Peking) and "Forbidden City," a documentary on the art treasures of Peking, noon, Lurie Room, Main Library.

BLUE MAGIC, soul harmonizing at its best, opens at the Soul Train, through March 2, 412 Broadway, 362-5466.

4

► **EGYPTIAN JEWELRY**, amulets, scarabs, beaded necklaces, cosmetic pots, etc., most of them never exhibited before, out of their closets at the Lowie Museum and now on display through Aug. 21, Terrace Gallery C, University Art Museum, Bancroft/College, Berk.

MARLON AND MARILYN in a heavy duty double bill, "Streetcar Named Desire" and "Some Like it Hot," the Fifties weren't ALL bad (this is the last day—it started Wed., Feb. 26), Gateway Cinema, Jackson/Battery, GA 1-3353.

PIANO RECITAL, Hungarian pianist Tibor Szasz playing Chopin, Debussy, Beethoven, Bach, Bartok and more, 8 pm, First Unitarian Church, Franklin/Geary, \$1.

Wednesday

26

SUSIE ROTHFIELD, incredibly talented and versatile musician, playing guitar, fiddle and dulcimer, 8:30 pm, Women's Night, La Salamandra, 2616 Telegraph, Berk., 841-9070, \$1.25.

"HEARTS AND MINDS," the historic documentary on US involvement in Vietnam, which has finally won its court battle, opens at the Surf Theatre, 46th Ave./Irving, 664-6300, and the UA Twin Cinemas, 2274 Shattuck, Berk., 843-1487.

► **BLACK MAN'S LAND**, a new World History Film Series, today featuring "Mau Mau," a documentary on the 1952-56 violence in Kenya, 4 pm, 155 Dwinelle UC Berk.

"YEAR OF THE CARIBOU," Fred and Elaine Meader present in person their extraordinary documentary of life in the Alaska wilds, 8 pm, Wheeler, Aud., UC Berk., \$1.50.

BLACK ARTISTS day, sculptors, poets, photographers and painters will show their work and be available for talk, 3 to 11 pm, Green Lounge, Lone Mountain College, 2800 Turk, 50¢.

5

FOLKIES ARISE, Pete Seeger and Arlo Guthrie join forces in a concert, 8 pm, Berkeley Community Theatre, Allston/Grove, agencies or 845-2308, \$6.50-\$4.50.

SELF-PROTECTION, an intensive eight-week course for and by women, taught by B. J. Maillette, 5:30 to 7 pm, weekly, the Dojo, \$25, 3718 MacArthur, Oakl., 530-5043.

► **"ENEMIES,"** powerful drama by Maxim Gorky, presented by the Repertory Theater of New York's Lincoln Center, starring Carrie Nye, directed by Ellis Rabb, 9:30 pm, KQED, Channel 9.

► **"TOWARD CENTURY 21,"** a film and forum series concerning technological growth: tonight, a film, "Urban Alternatives," the work of leading Bay Area environmentalists, how people can participate in redesigning cities, 7:30 pm, Student Lounge, Merritt College, 12500 Campus Dr., Oakl.

Thursday

27

► **SHAKI** dance Leslie modern tap and all, 5:30 pm, Center

GET SM ducto theory Space Alan Lawrence Center \$1/75

DID YO your n favori Terry night, new ba ley, Sh no cov Terry and Sa Berk.

"GEOR film w Angel Sands, NOW p will ta Olney Francis 454-08

6

► **TUBE** burn a in an o set in Chann

MEN A series Dance "Mem excer Ailey Theat Raym and R Oakla Broad

► **LESS** i Media zine's SF, 8:30 (Still

► **SNAP** A of Pol recept through noon 1 work Center

Calendar

February 22 through March 7

Next calendar is Feb. 26. ▶ Indicates no admission charge.

Thursday	Friday
<p>7</p> <p>E A LEG at the free class taught weekly by Dunn, incorporating n, ballet, Afro-jazz, d improvisation, open to 30 to 7 pm, Bethany Art, Clipper/Sanchez.</p> <p>ART, go to an intro- y lecture on Einstein's es of relativity, "Time, and Relativity," by Dr. Friedman, 7:30 pm nce Hall of Science, al Dr., Berk., 642-5132, students & srs.</p> <p>J EVER have to make up and? Two of Berkeley's es, Alice Stuart and Garthwaite, on the same good luck! Alice and her and are at Keystone Berke- attack/University, 841-9903, er, but one drink minimum; s at her old haunt, Freight lpage, 1827 San Pablo, 548-1761, 9 pm.</p> <p>IA, GEORGIA," a ritten and scored by Maya u, starring the late Diana the author and former president, Aileen Hernandez, k after the showing, 8 pm, Hall, College of Marin, Sir Drake Blvd., Kentfield, 77, \$2.50.</p> <p>TREAT, Katharine Hep- and Laurence Olivier star original comedy screenplay, London in 1911, 9 pm, el 7.</p> <p>ND DANCE, a film presented by the Oakland Association, tonight, ories and Visions," pts from the work of Alvin and the City Center Dance er, panelists including ond Johnson, Rec Russell on Guidi, 7:30 pm, nd Tech High School, 4351 way, 273-3891, \$1.50.</p> <p>s [MORE], highlights from " & 75, [MORE] maga- journalism convention in 30-10 pm, KPFA, 94.1 FM [MORE] on Mar. 20).</p> <p>AND FEEL, an exhibit aroid photography, opening ion, 7 pm, regular hours, gh March 31, Fri.-Mon., o 6 pm, Lamkin Camera- Gallery, Fair-Anselm Center Blvd., Fairfax, 457-6669.</p>	<p>28</p> <p>MEMORY LANE, a night of Vaudeville followed by Forties dance concert, 8 pm, Ashkenaz, 1317 San Pablo, Berk, 843-3973, \$1.50.</p> <p>LITERARY LIGHTS at the Authors Night and Book Sale to benefit the Presidio Hill School, Kay Boyle, Herb Gold, Lawrence Ferlinghetti, Jessica Mitford and more, 8:30 pm 3839 Washington, 551-9318, \$1.50.</p> <p>▶ LOOKPOETRY: Glenn Myles, Harold Beauleau and Tomas Fuentes reading from their works and showing their graphics and films 8 pm, West Berkeley Branch Library, 1125 University, 644-6815.</p> <p>"THE HOUR of the Furnaces," an Argentine documentary, powerful and stunning, parts I and III, 8 pm, 145 Dwinelle, UC Berk., 548-3204, \$2.</p> <p>DANCE TO THE MUSIC of Bebe K'Roche at a benefit for the First Majority Gallery, 8:30 pm Fellowship Hall, Cedar/Bonita, Berk., women and children welcome, \$2.</p> <p>7</p> <p>FEEL THE SPIRIT, a psychic faire, with Lynn Davis, trance medium; Jeanne Borgen, psychic; Shirley Dicker, astrologer; Sue Handley, Tarot reader, and others, 7 pm, to midnight (March 8, 10 am to 10 pm), Metaphysical Center, 420 Sutter, 433-6463, \$3 for one psychic reading, \$5 for two.</p> <p>▶ "SOME THIRD WORLD Women, Black and Gay," a lecture and reading by local poet Pat Parker, part of the series "The Female Experience," presented by the Bay Area Poets' Coalition, 7 pm, Community College Skills Center, 1311 Sutter, childcare provided, \$2 or donation.</p> <p>▶ YOUNG FILMMAKERS festival, 7:30 pm, Eureka Valley Branch Library, 3555 16th St., 626-1132 (March 8 also).</p> <p>SITAR concert of informal winter evening ragas, by Richard Garneau, 10 pm, Old First Church, Van Ness/Sacramento, 776-5552, \$1.</p> <p>"BURN!" by Gilo Pontecorvo, a brilliant movie on modern imper- ialism, with Marlon Brando giving a great performance, UFW support series, 8 pm, Newman Hall, Dwight/College, Berk., \$2.</p>

Weekend Events

FEBRUARY 21-23

▶ **"PSYCHIATRY** and Gay People: A Case of 'Sickness' Being 'Cured,' " a discussion of the American Psychiatric Association's position on homosexuality, sponsored by N.A.P.A. (Network Against Psychiatric Assault), Fri., 7:30 pm, 2150 Market, 863-4488, \$2 donation.

RUMANIAN RUMBLE a folk ensemble from Rumania playing song and dance music on traditional and conventional instruments, Thurs.-Sat., 8:30 pm, Nourse Auditorium, Hayes/Franklin, agencies, 921-0611, \$6-\$3.50/\$5-\$2.50 students.

SOPHISTICATED SOUL, the great Carmen McRae at the Great American Music Hall, Fri.-Sat., 9 pm, 859 O'Farrell, 885-0750.

▶ **LILY**, the beloved and beautiful Lily Tomlin with her repertory company and assorted guests including newscaster Frank Blair and dog Benjy, an hour-long special, Fri., 10 pm, Channel 7.

FLORA, pulchritudinous blooms galore, sniff and stare, maybe even buy, annual Spring Show of the SF Orchid Society, hybrids, rare botanicals and international species, demonstrations on potting and corsage making, Sat. 9 am to 6 pm, Sun. 10 am to 4 pm, Hall of Flowers, GG Park, \$1/50¢ srs. and under 12.

"ANYTHING GOES," the great Cole Porter musical, with sets and direction by Beach Blanket Babylon folk and many talented performers, Thurs.-Sun., 8:30 pm, Main Theatre, Lone Mountain College, 752-7000 ext. 339 (4-7 pm), \$3/\$2 students and srs.

FEBRUARY 28-MARCH 2

MOM AND DAD a la Grecque, it's Sophocle's "Oidipus Tyrannus," adapted by Edward Weingold and performed by the Julian Theatre, Fri.-Sun., 8:30 pm, 953 De Haro, 647-8098, \$2 (every weekend through March 23).

LANEY'S OWN Mr. Piano, Ed Kelly and trio, play jazz at La Salamandra, Sat.-Sun., 8:30 pm, 2516 Telegraph, Berk., 841-9070.

Free for All

INVITATION to the People's Bicentennial, a candy sampler of music, drama, poetry, dance and juggling, sponsored by the Bicentennial Art Committee, with Tumbleweed, Julian Theater, Billy Johnson Rhythm Machine, SF Jugglers Association, plus discussions, committee reports and workshop performances, Feb. 22, 10 am to 5 pm, Museum of Art, Van Ness/McAllister; evening performances with Dance Spectrum, music and dancing, 7:30 pm, Neighborhood Arts Theater, 220 Buchanan.

DRAGON FLIES by night in the grand Year of the Hare Parade, Feb. 22, 7 pm, Pine/Battery, to Market, to Grant, to Bush, to Kearny to Columbus.

FESTIVAL OCEANA, Filipino and Samoan dance, poetry, music, food, Feb. 23, 2 pm-2 am, 70 Zoe St., near Brannan, 558-2335.

ARICA FREE DAY, movement, mantra, massage, meditation, fun, Feb. 22, 11 am to 3 pm, 580 Market, 986-8800.

GIRL SCOUT creative and performing arts workshop, drama, dance, music and juggling, Feb. 22, 10 am to 2:30 pm, James Lick Jr. High, Noe/25th St., 467-3330.

SHOOT, 30th annual pentathlon, testing the skills of young female basketball players, Feb. 22, 11 am, Chinese Rec Center, Mason/Washington; Sunset Rec Center, 28th Ave. /Lawton; St. Mary's Rec Center, Murray St./Justin Dr., and at 1 pm, Upper Noe Rec Center, Day/Sanchez; finals are held 1 pm, March 1, Eureka Valley Rec Center, Collingwood /18th St.

FLICK PICKING: pelvic roation is in order during Elvis Presley week, Feb. 24-28, 3:30 pm, Channel 7, "Girls! Girls! Girls!" and "G.I. Blues" among the offerings; for the highbrows and sensitive, "Ikiru," one of Kurosawa's finest, Feb. 27, 9-11:30 pm on the Japanese Film Festival, KQED, Channel 9; Audrey Hepburn and Cary Grant in "Charade," a comedy set in Paris, March 1, 2:30 pm, and Paul Newman, Patricia Neal, Melvyn Douglas and Brandon deWilde in "Hud," heavy duty life on the ranch, March 1, midnight, Channel 5; grapefruit expert James Cagney in "Angels With Dirty Faces," March 3, "The Oklahoma Kid," March 4 (both these with Bogart), "Each Dawn I Die," with George Raft, March 5, "The Crowd Roars," March 6 and "The Fighting 69th," March 7, 11:30 pm, Channel 44.

BLACK HISTORY at Chinatown library: "Black Music in America" and "Aretha Franklin, Soul Singer," two documentaries, Feb. 22, 3 pm, 1135 Powell; and at the Oakland Museum: exhibits of black musicians who work in film, through March 30, and of black filmmakers, through Feb. 28; "Emperor Jones," with Paul Robeson, Feb. 23, and "Green Pastures," March 2, screenings at 2 pm, Museum Theatre, Oak/10th St., 273-3401.



PHOTO BY ALVAN MEYEROWITZ

▶ **READATHON**, a series of poetry readings by Lone Mountain students, Fri. 7-11 pm, and Sat. 1-6 pm, local poet Diane Wakoski will read Sat., 8 pm, Green Lounge, Lone Mountain College, 2800 Turk.

MARINE INTRUSION, trombonist Julian Priester's new band, will appear with him in a special two-night engagement, Fri.-Sat., Gold Street, 56 Gold Alley (off Montgomery), 397-5626.

FEELIN' ALRIGHT is how you'll be when you catch Dave Mason and our own Commander Cody at Winterland, Fri.-Sat., 8 pm, Post/Steiner, Bass (TELETIX), \$5/\$6 door.

THE MIME PROJECT, classical mime company affiliated with the Theatre of Man, Fri.-Sat., 8:30 pm, Wabe Theatre, Lone Mountain College, 2800 Turk, 285-3719, \$2.50/\$1.50 students.

MARCH 7-9

INTERNATIONAL WOMEN'S DAY highlights: **WOMEN'S ART AND MUSIC FESTIVAL:** free puppet and clown show, theater workshop and art exhibit, Sat., 4 pm; Sweet Chariot, Margaret Adam, Woodnymph and Ronee Blakeley, Fri. 8 pm, and Cris Williamson, Bebe K'Roche, The Gangband and Andrea Weltman, Sat., 8 pm, Palace of Fine Arts, Lyon/Bay, 391-0460, \$3.50 per night; **NOW, GOLDEN GATE CHAPTER, BANQUET:** cock tails, 5:30 pm, dinner and speakers, 7:30 pm, rock dance with music by Scat, 9 pm, California Hall, 625 Polk, 981-4946, \$7.50 (mail order tickets from Joan Springers, 5285 Diamond Heights Blvd., SF 94131). **FULL MOON BIRTHDAY CELEBRATION:** Betty Kaplowitz and Dorothy Haecker, Fri., 9 pm, \$1; Rosalie Sorrels, Sat. 8 and 10 pm, \$1, 18th St./Eureka, 864-9274; **WOMEN AND CHILDREN'S FAIR AND PARTY:** featuring special program for young persons, musicians hoot, car clinic, food; workshops on childcare, union organizing, health and Vietnam to name a few; held adjacent to the main festivities, Sat., noon to 6 pm, Neighborhood Arts Theater, 220 Buchanan, free.

ANTHROPOLOGY exhibits: Mohave Desert Culture, through Apr. 14, and African Musical Instruments and Domestic Objects through May 30, Merritt College Administration Bldg., 12500 Campus Dr., Oakl.

MUSIC WRITING, workshop with Dale Polissar, weekly, Sun., beginning Feb. 23, 7 to 10 pm, Jewish Community Center, 3200 California, 558-2335.

BODY-MIND care, postural integration, massage and spiritual healing, Feb. 23 and March 2, noon, 162 Clinton Park, 626-7136.

COMMUNITY HEALTH EXPO 75, free medical services and information: immunizations, eye tests, VD, dental screening, diabetes and cancer information; GYN center for pap tests and breast exams; all testing and counseling confidential, Feb. 25, 10 am to 2 pm, Student Activities Bldg. "F," College of Alameda, 555 Atlantic Ave., 522-7221, ext., 337.

"WALKABOUT," strange and beautiful film by Nicolas Roeg set in Australia, Feb. 25, 7:30 pm; "The Music Room," by Satyajit Ray, March 4, 7:30 pm, College of Alameda, Bldg. "F," 555 Atlantic Ave.

"DYNAMIC ACTION and Spiritual Growth," lecture by Swami Chinmayananda, Feb. 27, noon, 101 Biochemistry, Hearst/Oxford, UC Berk.

"LOUISIANA STORY" by Robert Flaherty, the pioneer of American documentary filmmaking, and "High School" by Frederick Wiseman, Feb. 27, 7 pm, Gallery Lounge, SF State, Holloway/19th Ave.

MUSIC MARATHON to benefit the SF Symphony, Feb. 28, noon, to March 2, midnight, KKHI 1550 AM 95.7 FM.

"THE WILD CHILD," a beautiful Truffaut film, March 6, 7 pm, Laney College Forum, Fallon/9th St., Oakl.

CERAMIC SCULPTURE by Esteva, a Chilean artist, through March 21, Eureka Valley Library, 3556 16th St., 647-8555.

AMERICAN PRINT exhibition, including Cassatt, Diebenkorn, Dine, Rauschenberg, Stella and Whistler, through March 16, Wed.-Sun., noon to 4 pm, Mills College Art Gallery, Seminary/MacArthur, Oakl.

BOLIVIAN textiles and clothing, on exhibit and for sale, Feb. 23-March 14, Mon.-Sat. 11 am to 6 pm, Sun. 1 to 5 pm, Rabat, 3836 24th St., 282-7861.

CROSSOVER, better switch than fight, KSFX, 104 FM, has now become a soul station, and you can hear local honks like Jack Friday introduce soul brother James Brown. Will KDIA start playing Loretta Lynn? Tune in.

The Tubes: rock and roll cut-ups Fee Cranson and Nurse Oola doctor up their act at Winterland, Post/Steiner, Feb. 21, and the Orphanage, 807 Montgomery, Feb. 24-25. Outrageous!

Chinatown for the non-tourist

By Dena Harris, Merrill Shindler and Bill Ristow

Commerce:

Silks, porcelain, ivory and jade.

Shopping in Chinatown presents one major problem: overkill. The Chinatown shopping district (between Bush and Broadway, Stockton and Kearny) is more densely populated with stores than any other part of the city—meaning that while it can be idyllic to walk through during the week, it's hell on weekends. The best stores, once you discover them, stand out as unique, magical places, but they're often effectively hidden behind the commercial cacophony. Most shoppers end up in the huge bazaar emporiums like the three in the 600 block of Grant—the Shanghai Bazaar, the Canton Bazaar and the Bargain Bazaar. Each exhibits vast quantities of identical place mats, coolie hats, ashtrays, kung-fu suits and velvet paintings, everything in a choice of plastic or rayon.

What follows is a highly selective guide to shopping in Chinatown, beginning with four stores that are more museums than commercial enterprises. They opened before most of us were born and house the remnants of their original wares. These places don't always restock as a normal store does when an item sells out, so what remains in some cases is not the merchandise but the atmosphere of 30 or 40 years ago.

1

Sing Lee Co., 560 Grant, is a dusty old store with a dusty old display in the window exhibiting dish garden pottery, silk tapestries, embroidered napkins, paper and silk lanterns, kites and lots of chinaware. More so than most stores in Chinatown, the prices and business hours of Sing Lee are the whim of its proprietor. Since she has been collecting merchandise for years, and by her rather stand-offish attitude makes it difficult for customers to buy anything (some things she refuses to sell), she had maintained quite an impressive inventory of old and special items.

2

Wing Hing Co., 525 Grant, features, way in the back, a few of the most exquisite items in Chinatown—old silk kimonos in art deco patterns that would have made Erte jealous. Starting at \$50 each, they're either a bargain or an investment. Some are hand painted with irises and water lilies, others are more geometric; on almost all, time has left the colors elegantly subtle.

3

Wong Bros., 771 Clay, ranks as the antithesis of commercialism. It's worth visiting just to witness the phenomenon of a store with virtually nothing to sell. A few old tassels are lying about, priced at a dime or two apiece, but basically the Wong brothers sold their merchandise years ago. Only their store remains intact.

4

Wing & Wing, 915 Stockton, the last of the old time stores, deals in piles of beads, dried up snakeskin belts, and an insane collection of tiny artifacts for aquariums, bonsai gardens or just the pleasure of possession, selling for around \$2 and under. There are inch-long bridges, boys astride water buffalo, contemplative old men leaning on staffs, various animals. All are realistically modeled and delicately painted.

The following stores are a bit more mundane simply in that they make some concession to the world of business. None of them, however, sells Alcatraz T-shirts.



PHOTO BY ROSE SKYTIA

5

Tai Chong & Co., 506 Grant, sells beautiful shiny and glittery paper cutouts for 10¢ and up, and companion wrapping paper, 35¢ a roll. Also a fine assortment of frogs (the button substitute kind) for 95¢ a pair, and silks by the yard.

6

Filia, 437 Grant, specializes in jewelry of the type worn by people who don't wear jewelry. Quality is high, prices low. Real tortoise shell barrettes start at \$1.50; Siamese silver boxes shaped like animals cost \$3.90; jade, carnelian and ivory rings start at less than \$5. Also a wide selection of amulets carved from semi-precious stones for \$5 and up.

7

Chew Chong Tai & Co., 905 Grant, is Chinatown's best art supply store, with a fabulous selection of stylish graphic tools. Besides ink blocks, pens, bamboo brushes and assorted papers for writing and painting, they sell old ivory dice, 1 Ching coins, silks and intricately perforated paper fans. They also have combs carved out of horn and attractive white toothbrushes from the People's Republic.

8

Fat Ming Co., next door at 903 Grant, is full of ornately elegant red and gold Chinese greeting cards, particularly at the beginning of the year.

Moving away from the basic bargain range, three other stores, almost little museums, deserve mention for the quality of their goods (if you normally shop at Gump's, however, you might place these in the bargain class as well).

9

City of Hankow, 420 Grant, is noteworthy in that everything is in such extremely good taste. An excellent selection of solid brass hardware, in both simple and highly elaborate designs, the smallest starting at \$1.50. Solid pewter mugs, \$5; also pewter urns, vases and lamp bases, plus ceramic porcelain-type lamp bases (starting at \$30). Antique furniture and porcelain is in perfect condition. In giftware: Peking glass bracelets, just 25¢ each.

10

Jade Lantern, 430 Grant, an attractive gallery of rosewood and teak furniture, porcelain, lamps, scrolls and screens. A wide selection of netsuke stands, also good as simple plant stands; the tiniest ones are \$1.35.

11

City of Shanghai, 566 Grant, whose prices are otherwise inaccessible, is closing

out its Jean Harlow-era silk lingerie stock. Pajamas start at \$25.

12 13 14

Packaged food stores abound in Chinatown; three are particularly noteworthy for their atmosphere or extensive variety of goods. Best-stocked is huge **Wo Kee**, 949 Grant, a gourmet specialty food store. They import canned, bottled, dried and preserved foods from Hong Kong, the People's Republic, Malaysia, the Philippines, Indonesia and England. Among their incredibly tempting array of foods: Huntle & Palmers biscuits, beautifully packaged teas of every description, and spices including Chinese five-spice (a divine combination of cassia, star anise, fennel, cloves and ginger). They take food stamps, as does the smaller but similarly well-stocked **Shew Kee**, 648 Jackson. And remarkable primarily for its extraordinarily beautiful space is **Tai Yuen**, 740 Jackson, with a small stock of condiments, incense, spice and candles.

15

Chinatown also boasts one of the finest hardware stores in town. **Ginn Wall Co.**, 1016 Grant, fills two floors with all the pipe wrenches and things you'd expect to find in a hardware store mixed in with cookware and other items that give it a very distinct Chinese flavor. There's a gorgeous collection of knives and cleavers from China, Japan, Germany and the U.S. Their cookware includes noodle makers, French Mouli baskets and graters, the Swiss garlic press (the best there is) and astounding stockpots, large enough to bathe in. They have good-looking light fixtures, bamboo steamers and a mind-blowing 165 attachments for pastry tubes. If you're getting into wok cooking, this is the place to hang out: they carry seemingly every a variety of wok and wok equipment, all at very reasonable prices.

16

Hing Hing Co., 743 Jackson, is a smaller hardware store comparing with Ginn Wall's magnificent selection in one area only—thermos bottles. Their thermos bottles bear no resemblance to those Archie Bunker plastic cup red plaid models. Instead, they're stainless steel columns of classic design, some enameled in solid jewel-like colors. They cost around \$7, and come in many different sizes and shapes, all "Camel" brand from the People's Republic.

17

Tucked in Wentworth Alley, half a block down from Grant between Washington and Jackson, is one of the most special stores in the city. **The Mandarin Co.**, 64 Wentworth, sells Chinese musical instruments plus records and tapes. Visit when they're open, only between 4 and 6 pm,

because merely looking in the window is too frustrating. They have bamboo flutes in a variety of sizes and designs for \$1.50 and up, brass cymbals, hand drums, wood-block percussion instruments for \$4.50, as well as ernhus (violin-type instruments with snakeskin-covered soundboxes). Their long slender necks end in hand-carved designs of animals or flowers; like sitars, they are individual and delicate works of art.

Gastronomy:

Shark's fins, duck's feet and fagara peppers.

San Francisco's Chinese puzzle of gastronomic exotica tumbles along the streets between Columbus and Stockton: every other window is either a restaurant packed with hungry locals or a shop blooming with bok choy, huge white icicle radishes, lotus roots and other neatly stacked Chinese vegetables. But all is not truth, light and hoisin sauce—the myth that a Chinese restaurant is good simply because it's filled with Orientals is like saying that Howard Johnson's must be good simply because it's filled with Americans. Far too many Chinatown eateries, especially Cantonese restaurants, serve the equivalent of bad beanery food, democratically dished out to native and tourist alike.

Below are some of the best of Chinatown's restaurants, arranged by type of cuisine: Cantonese, Northern and Diem Sum luncheon:

Northern-style Chinese cuisine embraces a vast geographical and gastronomical area: Mandarin, Szechwan, Hunan and even Mongolian. Briefly described, Northern dishes favor Zen simplicity with few ingredients and a minimum of "meal stretchers" like onion and celery. The flavor is spicy, oily or downright hot, thanks to a myriad of spices and marinades: sesame seed oil, star anise, fermented black beans, hoisin sauce and an entire bestiary of mushrooms from giant black dried ones to delicate cloud ears—a type of fungus that looks like charred leather and tastes delicious.

The most intriguing northern cuisine—from the mountainous western province of Szechwan—is famed for its liberal use of the indigenous fagara pepper. This pepper has a most mysterious effect on the taste buds: first it numbs the mouth for a few moments, then suddenly there it is, strong and hot, stimulating the palate to the subtleties of sour, salty, sweet, fragrant, bitter and hot, all at once. Apparently fagara peppers were first used in Szechwan for much the same reason Scotch was used in Scotland—to ward off the incessant cold and dampness and give one the strength to cross the moors and heaths late at night, full of fool's courage against lingering demons.

Though good northern cooking appears in many pockets away from Chinatown—particularly on Clement Street and Solano Avenue in north Berkeley—some of the restaurants around Jackson Street are exceptional, among them:

18

Hunan, 853 Kearny, 788-2234. Be prepared to wait for a seat in this hole-in-the-wall restaurant: only eight counter seats and six small tables—and some of the very best food in town. This is the Bay Area's only Hunanese-style restaurant, whose spicy, smoking cooking is served with a chef show every bit as good as at Little Joe's. Almost all dishes are less than \$4; my favorites were the unusual Hunan Smoked Ham, Chicken or Duck, all served with a scorching reddish hot sauce and black bean garlic mush sauce.

19

Chung King, 606 Jackson, 986-3899. Named for the western Chinese city, not for the chow mein purveyor, this restaurant, with its bare-brick walls and Chinese Muzak, specializes in Szechwan cooking plus a smattering of other northern dishes. Most of the excellently prepared dishes fall in the \$3 range, including General Cho's Chicken, Szechwan Cabbage and Pork Soup, and Sha Chai Beef. Chung King also offers some extremely unusual—and expensive—shark's fin dishes. For \$17 you can savor either Stewed Shark's Fin, Stewed Shark's Fin and Shredded Chicken Soup, or Three Ingredient Shark's Fin.

20

Ya Su Yuan, 638 Pacific, 986-7386. This excellent little restaurant stands off the beaten path in Chinatown—for the moment unknown and blessedly undiscovered. Ya Su Yuan's prices are low (\$3 average), portions are very generous, and service friendly and efficient. The dishes are Peking standards, extremely well prepared and presented—especially the Kung Pao Chicken, the Chow San Chan, the Sweet-and-Sour Diced Fish, the superb Hot Braised Shredded Beef. Recommended without hesitation.

21

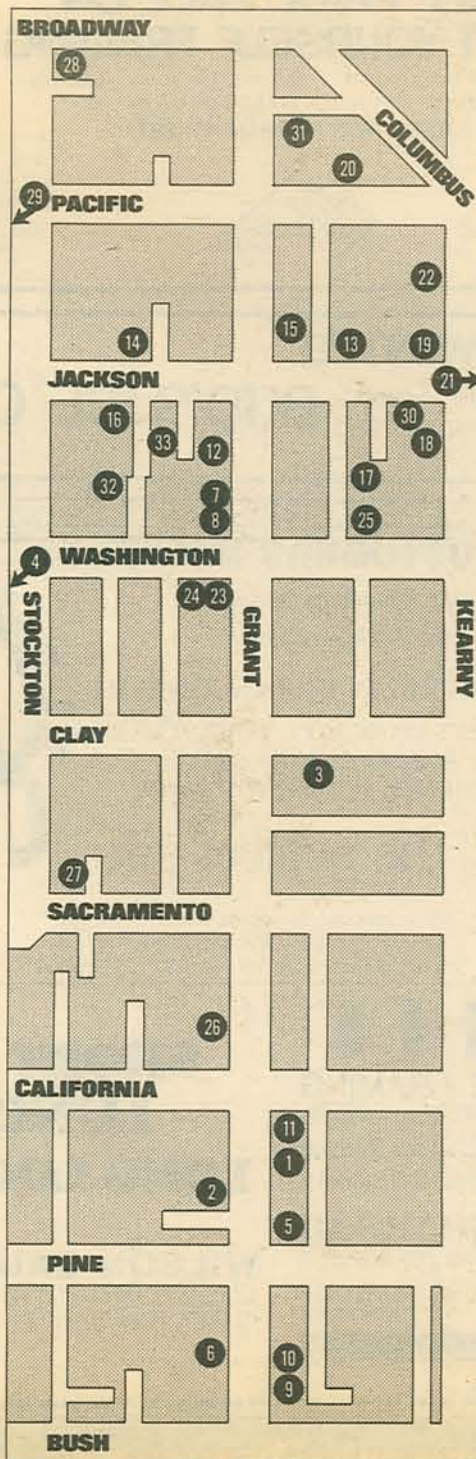
North China, 531 Jackson, 982-1708. Exceptional northern and western cuisine in an atmosphere of oilcloth tables, no decor save a single Chinese screen, and a dark moodiness interrupted only by the smooth service of the two waiters and single busboy. The Twice Cooked Pork, Chung King Style, is one of the best in the city, superbly contrasting fagara peppers with Chinese chard and wood ears. The price range is \$2.75 to \$3.75 for most dishes, with most pork and chicken prices below \$3.

22

Yen Ching, 939 Kearny, 397-3543. There are two Yen Chings—the other one is on Shattuck Square in Berkeley. Though their menus differ slightly, they are under the same management and serve approximately the same distressingly uneven quality of food. The decor leans toward the blandly ugly, with the dining rooms being nondistinctive to excess. The menus are ambitious, but the kitchen seems to breakdown on busy nights and serve everything from a steam table. I've endured Twice-Cooked Pork served no more than a minute after my order was placed, with over-cooked pork and silted-to-death bok choy; the rice served in Yen Ching is often glutinous, and drinks from the bar at Kearny Street are manifestly nonalcoholic. Still, some specialties of the house are excellent, when time is taken to prepare them, in particular the Yen Ching Squabs and the Clay-Baked Chicken (Beggar's Chicken). Prices are moderate, with few dishes over \$4.

Because the first Chinese to immigrate to America in the mid-19th century were from the south, especially the area around Canton in the province of Kwangtung, this is the style of Chinese cooking best known to most Americans—and most often totally misunderstood. Contrary to popular belief, Cantonese cooking is not chop suey, chow mein and take-out service. Southern cooking is subtle, using a light-colored soy sauce so as not to detract from the hues of the various foodstuffs, and relying heavily on stir-frying. Cantonese cuisine also relies upon steaming as a principal cooking style; even wok-cooked vegetables are not considered to be done until the chef tosses in a fistful of water, creating a billowing geyser of steam.

Cantonese restaurants have fallen upon hard times. Youth, particularly upwardly mobile youth, once the mainstay of the egg roll industry, has discovered the tasty dishes of the north and traitorously turned



against the steam tables of Canton. The Cantonese restaurants of Chinatown are not without blame, having served up many plates of instigation over the past few years—the small chop suey joints of Jackson Street are fabled for bad service, grim, smelly ambience, and hideously overcooked food served with glutinous rice at prices that just aren't all that low.

I've endured moldy, greenish fried rice at Woey Loy Goey and masterworks of cornstarch and gristle at the Jackson Cafe. The food too often goes from bad to worse, especially at the cheap eats level. Still, the food at the restaurants listed below may allow you to face the light of another day with nothing worse than cramps and an attack of MSG Syndrome:

23

Sam Woh, 813 Washington, 982-0596. A San Francisco landmark since before the beginning, this delightful gruel house is beneath contempt and above criticism. Enter through the kitchen on the first floor, where the chefs pass the time glaring at customers and doing amusing things to food, and climb the stairs to dining room No. 1, where maitre d' Edsel Ford Fong will insult you and your ancestors for 17 generations back. The third-floor dining room allows a modicum of human dignity—but not much. The food is very cheap, with many dishes under \$1, especially the thick rice soups called Jook. Open amazing hours—from 11 am to 1:30 pm for lunch and then 5 pm-9 am for whatever. Becomes surreal around 3 am.

24

The Good Earth, 815 Washington, 982-1779. Looks a lot like a Hollywood set for a Chinese restaurant, perhaps with a location somewhere in the Midwest or the Bronx. The food is filling, the service attentive and the prices low enough. The bar carries an interesting selection of Chinese whiskeys including Mui Kwer Lu and Ng Ka Pai.

25

Sun Hung Heung, 744 Washington, 982-2319. A comparatively posh restaurant, serving a fairly interesting and well-prepared menu. The dishes seem to have enough of the right ingredients in them—that is, the shrimp is not overwhelmed by onions and celery, and everything isn't cornstarched to death. Though prices aren't rock bottom, the portions are large, and I've heard good things about the Chicken with Plum Sauce and the Shrimp with Cashews.

26

Far East Cafe, 631 Grant, 982-3245. Don't expect friendly service or clever amenities here. Don't even expect very good food, but do expect gigantic portions in the atmosphere of pre-earthquake Chinatown. Behind the nondescript entranceway is a huge dining room with 34 small, curtained booths for privacy, a large room of tables and an upstairs banquet room—the Far East claims it can hold more than 1000 people for banquets. The Chinese lanterns overhead are converted gaslights, brought from China more than 50 years ago, and the clandestine mystique does much to heighten the chow mein.

The diem sum luncheon is a spectacular array of small, almost snack-like delicacies, served with tea. Depending upon who tells the tale, the name either means "heart's delight" or "little jewel," both names involving the Dowager Empress, who had a great love of these delightful Chinese hors d'oeuvres. Legend has it that she commanded her cooks to invent hundreds of new tidbits for court for their afternoon snack, and she would reward the most tasty and ingenious snack with a small jewel from her treasury.

Though few tea houses serve hundreds of diem sum, most do serve dozens, usually brought about by waitresses carrying large trays with a choice of boy (closely packed pork and vegetable mixtures differing in their toppings), jow (a wedge of fried bean curd), gow (a type of stuffed, steamed bun), goon (a shiny rice flour envelope filled with pork and vegetables) or pie guat (inch-long spareribs in hoisin sauce). You're usually charged by the dish, with each item served on a different sized or shaped plate—at the end of the meal the plates are added up and you're billed accordingly.

27

Hang Ah Tea House, 1 Hang Ah Alley, 982-5686. Hidden down a Chinatown alley, and open only for lunch (as are almost all diem sum houses), Hang Ah offers a choice of Bows, Har Gow, Sui Mi or Fon Gor, all little steamed or fried pastries, from a tray or from the menu, served with tea. They usually offer about 15 kinds including duck's feet and chicken giblets besides the well-known steamed pork bun. Prices per piece vary from 20¢ to 50¢.

28

Yank Sing, 671 Broadway, 781-1111. Expect to wait for a table here, especially on weekends and holidays. Open for lunch from 10 am to 5 pm, catering to a mixture of Chinese businessmen and Caucasians on two floors. Excellent Har Gow (shrimp in steamed dumpling), Sei Chai Sei, Chai Sui Bow and a huge selection of other diem sum brought on a tray with no menu—you choose what appeals to you. About \$2.50 per person, including Poy Nay Chia (tea).

29

Tung Fong, 808 Pacific, 362-7115. A small, friendly restaurant with 15 crowded tables and bustling service from 10 am to 4 pm. About 30 choices with exceptionally good duck's feet. Also try the Har Gow and tasty egg rolls with fresh water chestnut. Cost, including tea and rice, about \$2 per person.

Side trips:

Back alleys and local color.

30

The Chinese Astrology Institute, 607 Jackson, opened in the middle of last year; its business hours now are 5-11 pm. Mr. Lee, the Institute's guiding force, explains that Chinese astrology is fundamentally different from Western astrology (time of birth isn't as important as which Chinese year it is; the astrological signs center around the animal houses which go with each of these years). The hundreds of books lining the Institute's walls contain information unknown to most Westerners which remains so, unfortunately, because only two books on Chinese astrology have been translated into English. Lee hopes eventually to find funds to do further translating; in the interim, he is the single best source of information on the subject. (The Institute will also do individual natal charts.)

31

Museum of the Chinese Historical Society of America, 17 Adler Place (off 1140 Grant). Although small and limited in scope, the museum does give an interesting overview of the history of the Chinese in California. There's an altar from the Napa Chinese temple, carved by pioneers in 1889, as well as a wheelbarrow, rough-hewn and completely handmade in the 1860s. One glass case exhibits an herbalist's wares; another, opium-smoking paraphernalia. There are excellent photographs of Chinese workers on the Central Pacific RR, as well as pictures of San Francisco's Chinatown in the 1890s. If you don't contemplate too intently how things have changed since then, the museum does provide a peaceful retreat from the present activity of Grant Avenue.

32 33

Part of the attraction of Chinatown is that it includes so many alleys and tiny, little known side streets, so close to the bustling commercial scenes of Grant Avenue. It's in these backwaters that you're most likely to make discoveries. A prime example is Ross Alley, a minuscule strip of pavement connecting Jackson and Washington Streets, in between Stockton and Grant. Around 9 pm one recent evening, as the chorus of New Year's firecrackers started to pick up around Chinatown, we wandered back into the dark quiet of Ross—to find the **Golden Gate Fortune Cookie Factory** in full operation at 23 Ross, doors wide open. Step inside, if you've ever wondered at the mystery of it all, and watch the machine that bakes and the woman who folds and stuffs these ubiquitous goodies, all at a rate of about one cookie every four seconds.

Down the alley there's another cookie factory (not open at that hour), entrances to a bar or two, what looked to be a Chinese social club down a flight of stairs—and at the end of the block, near Jackson, what must be the smallest and most unique barber shop we've seen. It's the **Mr. Alan Gin barber shop**, and through the window it appeared to be no more than ten feet square, maximum. A single big, bulky, heavily stuffed barber chair dominates the center, and there's a shelf with normal tonsorial doodads at the back, plus some bookshelves holding many more periodicals than the number of people who could fit in this place could possibly need. What really tickled our fancy, though, were all the glossies of Frank Sinatra adorning the walls, some of them autographed personally to the proprietor, along with what looked like a newspaper clipping headlined "Alan Gin: the Chinese Frank Sinatra," and a certificate naming the amazing Mr. Gin a member of the Sinatra Music Society, USA. Haircuts, if you please, are by appointment only, \$5 for the standard, \$6 for razor. Long hair, bring an extra buck. ■

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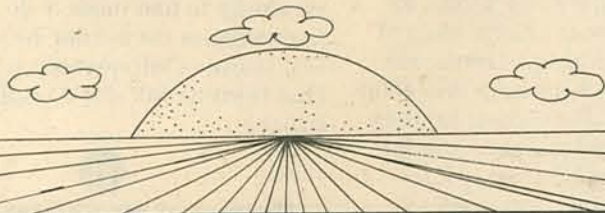
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RECESSION NOTEBOOK

By Ken McEldowney

Coping with P.G.&E.

Many groups (TURN, E&GP, Power to the People) have attacked PG&E's rate structure and its very ownership, but very little work has been done on coping with the present day reality: deposits, billing periods, service cutoffs and customer complaints. Here's what Guardian research has turned up:

TURNING ON

PG&E, unlike the phone company, will connect service before requiring a deposit. You can escape paying a deposit altogether if: you own the building or another property in the area served by PG&E; if you have had service within the last two years with a good payment record; or if you can otherwise prove you are a good credit risk—(a good employment record, a good salary, etc.). When all else fails, complain. You may be lucky and they will bend the rules.

If you do wind up paying a deposit, the company is required to return it to you after one year with 6% interest if you have had a good payment record. The deposit is supposed to be returned automatically, but computers do make mistakes: if yours is late, complain.

PAYING YOUR BILL

Bills can be considered past due if not paid within a short 15 days after they're sent to you, but according to John Crews of PG&E's commercial operations center, service is rarely turned off until a bill is 80 days past due. The exceptions are customers with "bad payment" records; Crews says no one starts out with a "bad payment record," but has to earn it over several payment periods. (Funny sidelight: I asked PG&E's PR flack Larry McDonnell why the bill didn't provide information as to when the service would be cut off. He said that PG&E didn't do it because they would have "professional deadbeats waiting until the last minute.")

The standard procedure if you don't pay is to stick a reminder notice on your next month's bill. If there's no payment in 45 days, they send you a five-day cutoff warning. Customers with good payment records get a personally delivered warning that service will be shut off within 24 hours if no payment is received.

AND IF YOU CAN'T PAY?

Crews insists that PG&E will allow partial payments and extensions of the payment period if you can give a good reason for not having paid so far, and if you assure them you will be able to pay. If your service rep refuses to listen, yell and scream and demand to talk to his or her supervisor. As you go up the ladder, remind them that it's company policy to give more time. But make sure you buy enough time to avoid a service shutoff. Once they shut you off, they can use your deposit to pay the bill and demand a new deposit before they'll hook up your service again.

HOW TO PAY YOUR BILL

Unlike the phone company, PG&E maintains a number of neighborhood payment stations. If it's convenient, use the one nearest your home. Not only will you save on postage, (and check costs if you pay in

cash), but it will provide a little extra income for the neighborhood store and help keep the payment station open for elderly people who really can't afford the extra expense of paying by mail and for whom a trip downtown to pay in cash is a real hardship.

HOW TO COMPLAIN

PG&E allows itself a great deal of discretion in dealing with customers. If they routinely let you go two months without paying, it's unlikely they will suddenly get tough. But if you get a five-day shutoff notice a couple of months in a row, they could put you in the "bad payment" category and cut your payment period without telling you.

If you aren't getting the full 80-day payment period, or if your deposit isn't returned after a year, or if you are otherwise getting a raw deal, it's time to call your service rep and complain. If you get no satisfaction, go right up the ladder, each time getting madder and louder. Quote Crews and McDonnell as to what the company policy is. Threaten to work actively against their constant rate hike requests. Say you plan to lobby for Assemblyman John Miller's "Lifeline" legislation to provide a basic supply of gas and electricity at half the present rate. Mention that if this is the kind of shoddy, expensive service we can expect from a private utility, then the only answer is public power.

If repeated rejection by underlings starts to get to you, switch to the big guys: PR man Larry McDonnell at 781-4211, ext. 2027, or President Shermer Sibley at 781-4211, ext. 2496.

ARE PG&E RULES THE ONLY WAY TO GO?

Last year Michigan's Public Service Commission adopted a consumer bill of rights for gas and electricity customers: it requires a minimum of 21 days to pay the utility bill; forbids requiring deposits until after a customer proves to be a bad risk; eliminates all standards for deposits except for failure to pay the bill; requires a formal hearing with the customer prior to shutting off service; forbids shutting off service when a medical emergency exists. PG&E should be forced by the California PUC to follow suit.

Next issue: Part II will explain how your gas and electricity charges are calculated and what alternatives are being proposed to lessen the burden on residential and other small users and make industries pay their fair share.

BARGAINS

CHEAP OFFICE SUPPLIES. Peninsula Office Supply has a 1¢ sale lasting until Feb. 28. Sample bargains: two dozen pencils for 81¢; legal-size yellow tablets two for 76¢; 3 x 5 index cards, two 100-count packages for 46¢. 340 Sansome, SF; 1205 Veterans Blvd., Redwood City. . . . **INSTANT DEMONSTRATION.** PIP (Postal Instant Press) will offset 100 copies of your camera ready leaflet for only \$3.95. Only \$8.95 for 500. If they're not busy, they will

do it while you wait. Check Yellow Pages for nearest store. . . . **SINK YOUR ROOTS.** Asmo Plant Store, 2888 Mission, has a good selection of inexpensive starter plants at 19¢, 29¢ and 3/\$1.38. Open at 11 am, Tuesday through Saturday. Closes at 6 pm (7 pm Fridays). . . . **CHEAP GAS.** At press time, lowest SF regular is 48.8¢ at Exxon, 21st St./South Van Ness, while Olympic, 19th St./South Van Ness has the best price for premium at 52.9¢. . . . "How To Deal With Your Bills—Is Bankruptcy Needed?" is topic of legal seminar sponsored by the Consumer Group Legal Services, Mar. 6 at 8 pm in the Marin County Co-op Meeting Room, 71 Tamal Vista Blvd., Corte Madera. \$1, free to members. More information from 549-1800. . . . **JOBS.** Election workers needed for the April 15 Berkeley municipal election. Will pay \$24-26, but you must be a registered Berkeley voter. Call 644-6480. . . . Childcare Switchboard needs more full-time, part-time and occasional babysitters to fill growing demand. Call 282-7858. . . . Change for Children is looking for two new staff members. Prefer experience in working with children and leading workshops with adults. Phone 282-3142. . . . The Berkeley Creators Association Educational Foundation is looking for artists, artisans and conservationists for several paid part-time staff positions. More information from 848-5713, or send your application in a stamped, self-addressed envelope to 2526 Shattuck Ave., Berkeley 94704. . . .

BURNS

ANSWERING SERVICE RIPOFFS. Your friend the Yellow Pages offers a special listing for "Answering Bureaus—Referrals". Far from helping your search, each of the two firms listed is only a front for one of the multitude of answering services in San Francisco: the Answering Bureau Referral Service is managed by Executive Assistance, which refers all callers to its own answering service; Communications Representatives refers callers only to Artson's. . . . **PHONE COMPANY BACKS DOWN.** Confronted by delegations, petitions, angry stockholders and finally a group of 70 to 100 senior citizens, Jacque Kildare, head of all SF business offices, reopened payment substations at Daniel's, 3500 Geary, and Overland, 1055 Taraval. A victory for the people. Now call up Kildare at 421-9000, ext. 4224, and demand that payment stations be set up in other neighborhoods. . . . **CONSUMER BOARD.** Alameda County supervisors have okayed a countywide Consumer Affairs Commission charged with formulating a proposal for a Consumer Affairs Department within six months. The East Bay chapter of Consumer Action is trying to get three of its members on the 15-person board. . . . **NAKED CANS.** At 11:30 am on Feb. 24, buses will leave from SF Consumer Action, 312 Sutter, carrying people to attend hearings in Sacramento on legislation requiring individual pricing of consumer items. Hearings might be postponed, so call 982-4660 if you plan to take the bus. . . .



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Jazz at San Bruno Jail

An otherwise dismal day in San Bruno was brightened immeasurably on Feb. 4 when the Elvin Jones Quartet gave an hour-long concert for 260 inmates of the SF County Jail. Jones, one of the great jazz drummers of the Sixties and a veteran of the John Coltrane quartet during its most creative period, is one of the few musicians in the country who makes a consistent effort to perform for prisoners.

"Keiko actually does most of the work," Elvin told the Guardian. Keiko is Elvin's wife of eight years and a pianist/composer herself. She had telephoned ahead from Los Angeles to notify Joan Mills of Sheriff Hongisto's office that Elvin was coming to town for a two-week stand at Keystone Korner. Mills went to work on getting permission for the concert.

"We got permission clearances from everyone," Mills said. "Everyone who wasn't seeing a counselor or in class was there. The people at the jail really need that kind of recreational outlet. They're in their cells every hour of the day except from 8:30 to 10:30 and from 12:30 to 2:30."

The 225 male inmates were allowed to mill about on a grassy hill while the musicians played in a cordoned-off gravel courtyard. Off to the side sat 35 female inmates in school desk chairs, shivering in their skirts.

Upon arriving, Elvin talked and joked with the inmates for 15 or 20 minutes while equipment was being set up and personnel stationed. The band then played a typical set of seven numbers from their repertory of more than 25.

The inmates' excitement amid such grim surroundings—guards armed with rifles stood watch on the roof overlooking the courtyard—compensated for the gray skies and cold wind that stiffened the musicians' hands and muffled the sounds of their instruments. Elvin's furious rapid-fire drum solos cut through the wind to silence the small talk that built up in the "audience" while the band played in ensemble.

After the clapping and hollering had died down, Elvin walked over to William Harris, the drummer in the San Bruno "house" band, and quietly handed Harris a gift of three pairs of drumsticks and a practice pad. Then Elvin helped carry his equipment to the station wagon that was to go back to Keystone Korner, where the quartet opened that evening.

In an interview between sets at Keystone, Elvin told me his group had been doing prison concerts steadily since 1972. His first two were at Chicago's Cook County Jail and Detroit's Wayne County Jail.

"I thought it was a good idea, and I didn't see anybody else doing it. The only guy who does it consistently, I think, is Redd Foxx. They're building a \$3½ million auditorium at Cook County Jail, and Redd is going to help open it for them. Winston Moore [the Cook County warden] is one of the most liberal criminologists in the country. His methods are similar to those used in Scandinavia, and getting entertainment is one of the big steps towards rehabilitation. I think it's the responsibility of professional musicians to do things like this. Dizzy Gillespie has done it in New York. I'm told that Roberta Flack and her band went out to Cook County Jail about four years ago, but that's the only time I heard about her doing it, so I think it was a publicity gimmick for them. Anyway, it's not being done on a consistent basis by professionals and I think it's kind of sad. After all, it's only a couple of hours of your time, and that shouldn't be any big deal."

The next benefit at San Bruno will be on March 18—by Dr. Hook and the Medicine Show. ■

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A woman under the influence

Written and directed by John Cassavetes, with Gena Rowlands and Peter Falk. At the Music Hall and the Larkin.

"Last night I had a dream
You were in it
And I was in it with you...
I saw a vampire
I saw a ghost
Everybody scared me but you scared me the most..."

*Copyright 1972, January Music Corp.

The slow, horrifying tones of Randy Newman's song could well be the theme music (there is none) played for and sung by Gena Rowlands, as she and Peter Falk move in dream through this extraordinary film.



A woman's work is never done, especially when her world is disintegrating all around her.

"A Woman under the Influence" is an American working-class portrait in which mutual needs, blindness to each other and possessive fears figure as the binding forces in a marriage. What we see is the embarrassed loving of personalities pushed too soon into cynicism in the face of a disinterested (or morbidly interested) society. More than anything else, it details the effects on an individual of her social group's conscious will to unconsciousness.

Gena Rowlands is Mabel, a woman considered somewhat batty by her husband and peers, largely because she is unfortunate enough to be constructed so that the shapes of her soul read out directly in her actions. Her affection for her husband's friends is too overt and embarrassing. She wants to join the party too badly. She is all exposed and unable to posture or maintain a facade of socially acceptable casualness.

Somewhere along the line, the people in Mabel's world decided to stop learning, to resist anything new which might alter their accustomed lives, to avoid ever admitting the possibility that something might be wrong. Our own tendencies to this kind of laziness make "A Woman under the Influence" a difficult film to watch and an essential film to know.

The bastion of Mabel's society is her husband Nick (Peter Falk), who loves her more with a need for stasis than with affection. It is Nick, her ally and defender, who, at the height of her panic, as the fabric of their marriage is ripping apart, deli-

vers the totally Nixonian line, "If I made a mistake, and I did, I'm sorry, but so what?" Nick's overwhelming need for order and regularity prevents him from dealing with Mabel's eccentric, unprogrammed flow, and from offering any protection for his wife against the petty jealousies and attacks made by his mother. As a result, the family's fear and distrust of the unfamiliar focuses unremittently on Mabel, reducing her to hysteria, to an offer of abdication:

"What do you want me to be? I'll be it," she pleads, after she embarrasses Nick and his friends with her frank need for affection. But ultimately, only her destruction will suffice.

Nick and the family (played with excruciatingly magnificent screechiness by various members of Cassavetes's personal and film families) ultimately deny Mabel her right to be real, and the scrutiny of her psychic death takes on a dreamlike idiotic determination as Nick and the others stand about, watching Mabel's fragmentation, calmly asking, "Honey, can you tell me what your name is?"

Mabel realizes they are all adopting evasive roles, refusing to admit that she is asking for affection, for a space—however small—in which she can live peacefully. The realization is no help. She is no longer coherent by this time. She tells Nick he is "going with them... outside—and we're supposed to be on the inside," but it's a comment which can only be understood by someone who wants to understand. And Nick and the family, villains though they may be, are no more in control than she. They cannot change, either.

They break her. It is not enough that she sees the family doctor is really a vampire, not enough to send him back to his grave with the sign of the cross, not enough to realize that her husband and the others are all in it together. She does not realize that she too is a major force in the conspiracy against her.

The hospital subdues her, burns out her brain cells and sends her home, but she is not cured. She has a distance to go. She has saved for her loving family the honor of killing her soul.

She is weak, unable even to ask her daughter (Daddy's girl, the one like Nick) to walk across the room and greet her. "If you want me to, Mommy." "Only if you want to." "Do you want me to, Mommy?" "If you want to." She has little strength to deal with a family intent on avoiding discussion of her six months in the hospital. Finally she begs them to "please go. I think I want to go to bed with Nick. It's been a long time," only to be told, "Don't talk like that in front of the children." "Don't excite yourself." "Calm down."

She asks her father to stand up for her, but he, rising from his chair, acts without understanding. Her husband refuses to understand. Her children seem to understand, but they are no physical match for Nick as they try to pull him and push him away from her as he repeatedly attacks her with, "Just be yourself." He wins. She is dead. After she is killed, Mabel apologizes profusely for her earlier display of love and frankness.

"A Woman under the Influence" is not a simple tract for women's rights any more than *Hamlet* is a diatribe against corruption in Danish politics. The film is, in fact, a tragedy which ranks in both quality and intensity with that of the Prince of Denmark. "A Woman" is an observation of a time with a disintegrating family—a specific family, New Yorkers who have carried their Brooklynese tones to their Los Angeles relocation center, who fit and misfit their specific environment in their own specific ways. And it is through the sensitive specificity of personalities that Cassavetes achieves the sort of universality usually ascribed to Shakespeare.

The film offers no answers, only insights. Certainly Mabel is broken against Nick's superficial toughness, but his toughness, such as it is, is the quality which attracted her in the first place, and behind which she has hidden to preserve her weaknesses. Nick has encouraged her to be weak because his protective role makes him feel more unique, more in control. And Mabel, in turn, reflects on his feeling of singularity and, as the circular logic whirls around, is assured that her man is someone of distinction. Ultimately, each one has made the choice.

Not long ago, this writer believed no American filmmaker could possibly have done a work as deeply moving as Bergman's "Scenes from a Marriage." That belief has been changed. While "Scenes from a Marriage" has not been diminished, Cassavetes has in many ways, most especially for American audiences, surpassed it. ■

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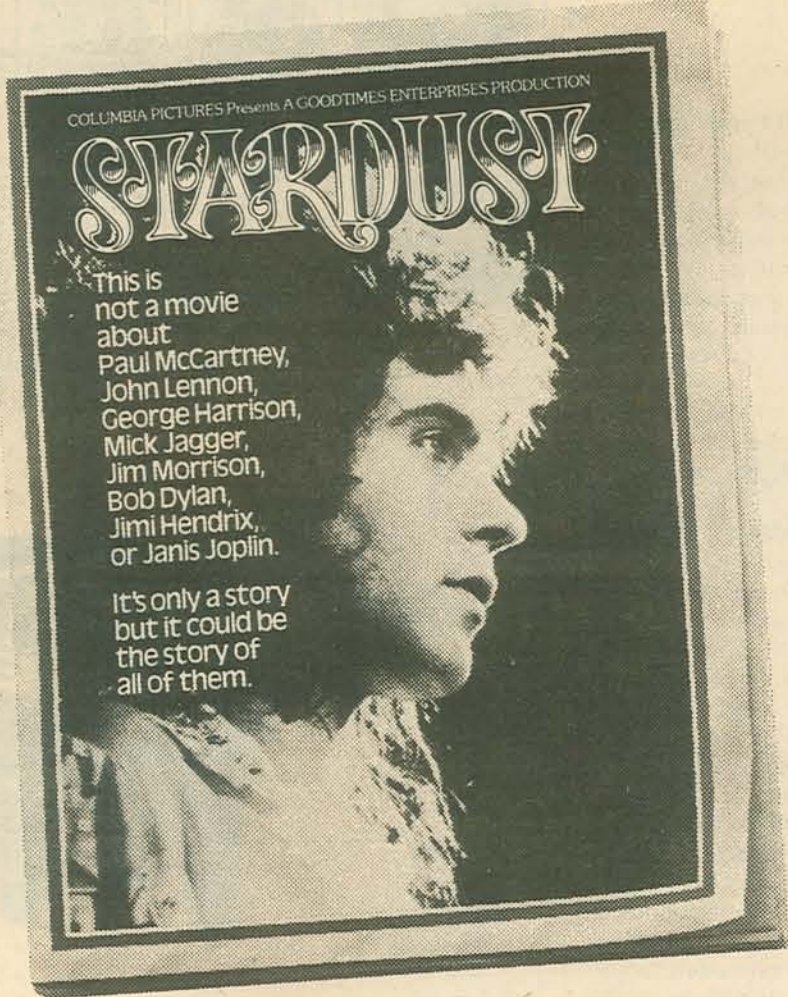
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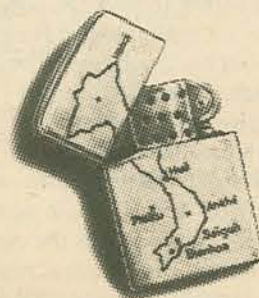
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MUSIC-DANCE

New Music Ensemble of SF Conservatory, Feb. 21, 8 pm, featuring premiere performance of Arthur Custer's "Found Objects No. 8" for violin and tape, plus Stravinsky's "L'Histoire du Soldat," Legion of Honor, Lincoln Park, 564-8086, free.

Baroque Strings, Belgian string trio, Feb. 21, 8 pm, Neuvieme Concert from "Les Gouts Reunis" by Couperin, others by Bach, Rameau and Sieur de Sainte-Colombe, Hertz Hall, UC Berk., 642-2561, \$4/\$2 students.

Berkeley Promenade Orchestra, Shostakovich's Concerto for cello with cellist Peter Rejto, plus Berlioz and Brahms, Feb. 21-22, 8 pm, Pauley Ballroom, UC Berk., 642-2561, \$2.50.

Esther Phillips, Feb. 21, 8 pm, Fine Arts Theatre, College of Marin, Kentfield, 454-0877, \$3.50.

1750 Arch Street: Boccherini, Beethoven and Stravinsky by cellist Margaret Ashe and pianist Sharon Polk, Feb. 21; violinist Robert Bloch and pianist Marvin Tartak, Feb. 22, with Ravel's Violin Concertos in honor of his 100th birthday celebration, plus Saint-Saens and Andrew Frank's "Serenade"; Schubertiade, Feb. 23, all-Schubert program including Sonata for Violin and Piano and others; "Chansons Madecasses" by Vivaldi, Feb. 28, plus Stravinsky's "Trois Petites Chansons" and others, soprano Lorene Adams, pianists Marilyn Thompson and Robert Adams, flutist Marie Bird and cellist Margaret Moores, all 8:30 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students, reservations advisable.

Candlelight Concerts: New Port Costa Players, Feb. 21, singing Eliot Carter's "Defense of Corinth" and American ballad opera "Thomas and Sally"; California Wind Ensemble, Feb. 28, with Ives's Variations on "America," Barber's Commando March and others; Indian music, Mar. 7, Richard Garneau performs two ragas on the sitar with tabla and tanpura, all 10 pm, Old First Church, Van Ness/Sacramento, 776-5552, \$1.

Los Indios Tabajaras, two folk-singers from Brazil, Feb. 22, 8 pm, Chabot College Aud., 25555 Hesperian Blvd. Hayward, 782-3000 ext. 417, \$2.

Juilliard String Quartet finishes the Beethoven Quartet Cycle, Feb. 22, 26 and 28, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$4-2/\$3-1 students.

Sergio Mendes and Brazil 77, Feb. 22, 8:30 pm, Berkeley Community Theatre, Allston/Grove, Berk., 444-8575, \$6.50, \$5.50, \$4.50.

Renaissance and Baroque lute, Feb. 22, 8:30 pm, Franklin Lei, Graphic Arts Workshop, California/25th Ave., \$1.50 at the door (bring a pillow to sit on).

Paul Robinson and Friends, instrumental and electronic music, Feb. 23, 8:15 pm, Live Oak Theatre, Shattuck/Berryman, 841-5580 or 849-4120, donation.

Julian White, piano concert series, Feb. 23, Mozart's Sonata in D Major, plus Beethoven and Bartok; Mar. 2, Bach's Chromatic Fantasy and Fugue, Debussy's Preludes and Prokofiev's Sonata No. 7, both 8 pm, First Unitarian Church, 1 Lawson Rd., Kensington, 525-0302, \$3.

Bach's Brandenburg Concerto #2

All Souls Choir and Strings, Feb. 23, 7:30 pm, All Souls Parish, Spruce/Cedar, Berk., free.

Lieder, works of Schuetz, Bach, Haydn and Brahms, and eight selections from Gustav Mahler's "Des Knaben Wunderhorn," Feb. 23, 4 pm, Angelico Hall, Dominican College, San Rafael, 457-4440, \$2/\$1 students.

Jose Tomas, classical guitarist, master class held Feb. 24-27, 7-10 pm and Mar. 1, 2-5 pm, Temple Methodist Church, 1111 Junipero Serra Blvd., call SF Conservatory of Music for registration info for the \$40 class, 564-8086. Performance by Tomas, Feb. 28, 8 pm, Fireman's Fund Forum, 3333 California, \$4 at the Conservatory.

Jean-Pierre Rampal, flute, and Robert Veyron-LaCroix, piano and harpsichord, dual recital, Feb. 26, 8:30 pm, Masonic Aud., Jones/Taylor, 397-0717, \$6.50-\$3.50.

SF Symphony open rehearsal, Feb. 26, with Zdenek Macal conducting and violinist Stuart Canin, coffee and pastry at 9 am, rehearsal begins around 10 am, Van Ness/Grove, 861-6240, \$3.

Exploratorium: Contemporary Classical Music, Feb. 26, voice, strings and wind instruments with the music of Elaine Bearer, Valerie Samson, Randall Wong and Etienne Rolin; 20th century chamber music, Mar. 5, Bartok violin

duos, Copland's "Quiet City" and others, performed by musicians from the Conservatory of Music, both 8 pm in the Exploratorium, Palace of Fine Arts, Marina/Lyon, 563-7337, 25¢.

Carmel Consort, Feb. 27, 8:30 pm, tenor James Schwabacher and guitarist/luetist George Sakellariou with an evening of Renaissance and Baroque music, Little Theater of the Legion of Honor, Lincoln Park, 221-1232, with dinner served before the concert, \$9.50/\$8.50 members.

Emanuel Ax, pianist, Feb. 28, 8 pm, Tresidder Lounges, Stanford 497-4317, \$3.50/\$2.75 students.

Couperin Consort, Feb. 28, 8 pm, with Italian, French and English 17th century music, Richardson Aud., UC Extension, 55 Laguna, 545-5627, \$2.50.

Dances of Court and Tavern, Renaissance music presented by West-coast Early Music Society, Mar. 1, 8 pm, Center for World Music, 2640 College, Berk., 525-5627, \$2.50/\$2 members.

Beethoven premeire, "new" sonata in E flat, Opus 64, cellist Laszlo Vargas and pianist William Corbett-Jones, also Sonata in C Major and others, Mar. 2, 8 pm, Knuth Hall, Creative Arts Bldg., SF State 1600 Holloway, 585-7174, \$2/\$1 students.

Leontyne Price, solo recital, Mar. 4, 8:30 pm, selections from Handel, Mozart, Schubert, Rachmaninoff and more, Opera House, Van Ness/Grove, 626-8345, \$12.50 and \$5.00.

THEATER

ACT: "Jumpers," Tom Stoppard's comedy about a mismatched London couple, Feb. 20, Mar. 6 and 8 at 8:30 pm and Feb. 22, 26, 2:30 pm; "Street Scene," Elmer Rice's Pulitzer Prize-winning portrayal of a 1920s New York tenement, Feb. 21-22, 25, 28, Mar. 7 and 10, 8:30 pm; Shakespeare's "Taming of the Shrew," Feb. 26-27 and Mar. 4-5, 8:30 pm and Mar. 1, 5 and 8, 2:30 pm, Geary Theater, Geary/Mason, 673-6480, \$4-\$8.50/\$3.50 student rush or senior matinee (available after noon the day of the performance).

"Anything Goes," revival of Cole

Porter's musical, Feb. 20-23, 8:30 pm, Main Theatre, Lone Mountain College, 2800 Turk, 752-7000, ext. 239, \$3/\$2 srs., students.

"Baby," Kafkaesque parable of modern bureaucratic life by Drury Pifer, Feb. 20, 28 and Mar. 1, 5-6, 8 pm, Berkeley Stage Company, Way Station 99, 1111 Addison, Berk., 548-4728, Fri.-Sat. \$3/\$2 Wed.-Thurs.

"Circle of Silence," an original political tragedy by Karen Iris Bogen, The DNA Company, Feb. 21-23 and 28, Mar. 1, 7 and 8 pm and Feb. 22, 9 pm, Bethany Arts Cen-

ter, 1268 Sanchez/Clipper, 752-752-9216, \$2 donation.

"Continental Divide," world premiere of Oliver Hailey's new comedy, Tues.-Thurs., Tues.-Sat., 8 pm, and Sun. 7 pm, through Mar. 23, Berkeley Repertory Theatre, 2980 College, 845-4700, \$5 Sat./\$4.50 Fri.-Sun./\$3.50 Tues.-Thurs.

"Early Leapyear," humorous look at the future by SF Comedy Scene, Feb. 28, 9:30 pm, Intersection, 756 Union, 397-6061, \$1 donation.

"The Hostage," Brendan Behan's music-hall comedy, New City Theatre, Feb. 28-April 5, Fri.-Sat., 8 pm, 555 Clayton #14, 843-4446, \$2.50.

"The House of Bernardo Alba," by Federico Garcia Lorca, presented by Performance Workshop, Feb. 21-22, 8:30 pm; Feb. 23, 5 pm, 2525 8th St., Berk., 548-7800, \$2.

"Macbeth," last play written by Eugene Ionesco, Thurs.-Sat., 8 pm, through Mar. 1, Intersection Theatre, 756 Union, 397-6061, \$3/\$2 students.

The Mime Project, classical mime company with the Theatre of Man, Feb. 28-Mar. 1, 8:30 pm, Wabe Theatre, Lone Mountain College, 2800 Turk, 285-3719 or 626-1822, \$2.50/\$1.50 students.

"Moby," a musical revue starring

a whale, two goats and an Indian princess, Fri.-Sat. 8:30 and 11 pm, Sun. 8 pm, through Mar. 1, Savoy Tivoli, 1438 Grant, 362-7023, \$3.

"My Sweet Charlie," by Annette McComas, Fri.-Sat., 8:30 pm; Sun. 2:30 pm, Oakland Ensemble Theatre, 660 13th St., Oakl., 832-8030, \$3.50/\$2.50 srs., students/\$1.50 children.

"The Paper Movie," by John Robinson, about the great 19th century migration to California, Feb. 21-22, 26-27 and Mar. 7-8, 8 pm, by Berkeley Stage Company, Way Station 99, 1111 Addison, Berk., 548-4728, \$3 Fri.-Sat./\$2 Wed.-Thurs.

"The Skylarks on Mars," science fiction comedy for children by Pyramus and Thisby, Sat. 11 am through Mar. 29, Live Oak Theatre, Shattuck/Berryman, 843-9175, \$1.50/\$1 children.

"Tambourines to Glory," Langston Hughes's folk musical presented by Black Repertory Group, Feb. 21-22, 8:15 pm, Live Oak Theatre, Shattuck/Berryman, Berk., 841-5580 or 849-4120, donation. □

MOVIES

Avenue Photoplay: "My Best Girl" with Mary Pickford, plus "Nighties," Feb. 21; "Mysterious Island" with Lionel Barrymore, and "Stormy Weather" with Lena Horne, Fats Waller, Bill Robinson and Cab Calloway in the musical story of Bill Robinson, Feb. 28; "Now Voyager," one of Bette Davis's best, plus "The Charge of the Light Brigade," Mar. 7 (starts 8 pm), Mighty Wurlitzer organ concert 8 pm, except Feb. 7, films begin 8:30 pm, 2650 San Bruno Ave., 468-2636, \$2.

Canyon Cinematheque: Walter Gutman's "Circus Girls," George Kuchar's "Eclipse of the Sun Virgin" and "The Great Blondino" by Bill Wiley and Bob Nelson, Feb. 20; "Rameau's Nephew by Diderot (Thanx to Dennis Young) by Wilma Schoen," by Michael Snow, Feb. 22, 7:30 pm, \$2.50; films by Al Wong and Leonard Levy, Feb. 27, including Levy's "Myopia" and "Stratum Lucidum"; 8:30 pm (except Feb. 22), 800 Chestnut, 332-1514, \$1.75.

College of Alameda: "Walkabout" with short "Concrete Poetry," Feb. 25; "The Music Room," by Satyajit Ray with "Solo," Mar. 4.

continued next page



Belly up to the bar, boys, it's Purim time. Masha here will help commemorate Esther's intercession with Ahasuerus, an early-day Shah of Iran, to save the Persian Jews from a pogrom. All afternoon, Sunday, Feb. 23, Brotherhood Way Jewish Community Center, 655 Brotherhood Way, SF.

DUTCH FLAT

OVER 15 MILLION SOLD



continued from previous page

Bldg. F, 555 Atlantic Ave., Alameda, all 7:30 pm, free.

Diablo Valley College: "Payday," Feb. 21, 7 pm, Rip Torn exposed in film produced by Ralph Gleason; "I'm No Angel," Feb. 24, 7 pm, with Mae West; and "Smiles of a Summer Night," "The Navigator" with Buster Keaton, Feb. 25, 3:30 pm and Feb. 26, 3 pm; "Falstaff (Chimes at Midnight)," Orson Welles's in-depth study of the Shakespeare's character, Feb. 27, 3:30 pm, and Feb. 28, 7 pm; "Tout Va Bien," with Jane Fonda, and "Letter to Jane," Mar. 3, 7 pm; "Letter to Jane," Mar. 4, 3:30 pm; "Angela:

Portrait of a Revolutionary," by Yolande du Luart, Mar. 5, 3 pm; short films about women in politics, Mar. 6, 3:30 pm; "Lucia," Mar. 7, 7 pm, in the Forum of the New Library on the campus, Pleasant Hill, 687-4445, free.

Dickens Film Fest: "A Tale of Two Cities," Feb. 26; "Oliver Twist," Mar. 5, both 7 pm, Cole Hall, Millberry Union, UCSF, Parnassus/4th Ave., 666-2019, \$1/75¢ srs., students, MU members.

Eroticism in American Film, Fritz Lang's "Scarlet Street" with Edward G. Robinson and Joan Bennett, plus Bogart in "In a Lonely Place," Feb. 26, "Seventh Heaven" and "History Is Made at

Night," Mar. 5, both by Frank Borzage, both programs 7 pm, 155 Dwinelle Hall, UC Berk., 642-2561, \$2/\$1.50 UC students.

Gateway: "Suddenly Last Summer" and "Picnic," through Feb. 25; "A Streetcar Named Desire" and "Some Like It Hot," Feb. 26-Mar. 4, 215 Jackson/Battery, GA 1-3353, \$3/\$2 with discount card (\$1, good for a year).

Hollywood Looks Backstage: Busby Berkeley's "Babes in Arms" with Mickey Rooney and Judy Garland, Feb. 23; "The Story of Vernon and Irene Castle," Astair and Rogers in their last musical, Mar. 2, both at 8 pm, SF Jewish

Community Center, 3200 California, 346-6040, \$2/\$1.50 members.

Jazz on Film: Ralph Gleason introduces his Duke Ellington films, Feb. 21, "Ellington, Sacred Concert" and "Love You Madly"; Miles Davis scores Clayton's "Jack Johnson" and Louis Malle's "Elevator to the Scaffold," Feb. 24, 7:30 pm; "Jazz Is Our Religion," Feb. 26, 12:30 pm, plus performances with Wendell Otey and Gabriel Uribe, McKenna Theatre, Creative Arts Bldg., 1600 Holloway, 469-1629, \$1 evenings, lunch times free.

Kokusai: "Woman of Vengeance, #2" and "Chorus of Citizens," through Feb. 25; "Zatoichi Enters Again"

and "Live, Ma Chere Mother," Feb. 26-Mar. 4, 1700 Post, 563-1400, \$3.

Latin America, two views: Bunuel's "Los Olvidados" and a new documentary on Guatemala, "Semana Santa," by Mark Freeman of the Haight-Ashbury Film Collective, Feb. 28, 8 pm, All Saints Episcopal Church, 1350 Waller/Ashbury, 386-1957, \$1.



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judged by Troy Donohue, star of Godfather II. Grand prizes
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lease on a 1975 compact car!

Make checks payable to: Easter Bonnet Benefit Ball, 548 Fifth St,
SF, Calif. 94107. For additional information call 776-6500, ext. 24.

"Meet Me in St. Louis," Feb. 25, 8 pm, Olney Hall College of Marin, Kentfield, 454-0877, \$2.

Midnight Movies: Six newly discovered old time comedies, Feb. 22, including Max Fleischer's Popeye in "Alladdin and His Wonderful Lamp," Superman, W.C. Fields, Laurel and Hardy and other old faves, midnight at the Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75 (on sale at 11 pm).

"The Mother and the Whore," by Jean Eustache, Feb. 28, 7 pm, Dwinelle Hall, UC Berk., 642-2561, \$1.25.

Pacific Film Archive: Theda Bara in "A Fool There Was," Feb. 20, 6 pm; Australian women's films, Feb. 20, 7:30 pm, presented by Martha Kay of the Sydney Women's Film Group; "Jack Johnson," scored by Miles Davis, Feb. 20, 9:30 pm; New Swiss Films, Feb. 21, "Black Out," 7:30 pm and "Escape-Risk," 9:30 pm; more Swiss Films, Feb. 22, "The Surveyors," 7 and 10:45 pm, and "The Middle of the World," 8:40 pm; Antonioni's "Eclipse," Feb. 23, 4:30, 7 and 9:30 pm; Films of Martha Coolidge, Feb. 24, 7:30 and 9:30 pm, "David: Off and On" and "Old Fashioned Woman"; Warren Sonbert in person, Feb. 25, 9:30 pm, presenting his "Carriage Trade"; New Swiss Films, Feb. 26, 7:30 pm, "Naive Painters in East Switzerland," "13 Berner Museums" and "Angele"; "Der Grosse Schatten," Feb. 27, 5:30 pm; Jeremy Lerner in person, Feb. 27, 7:30 and 9:30 pm, presenting "Drive He Said"; New Swiss Films, Feb. 28, "The Last Home Lace-makers," 7:30 pm, and "Workers Yes, Humans No" with "Workers Marriage," 9:30 pm, University Art Museum, 2625 Durant, Berk., 642-1412, \$1.50.

"Play It Again, Sam," Woody Allen at his best, Feb. 28, 8 pm, Flint Center, De Anza College, Cupertino, 948-8590 ext. 350, \$1 at the door.

The Red Decade and the Silver Screen, Hollywood's politics in the Thirties, John Ford's "Stagecoach" with John Wayne, Feb. 23; William Wyler's "Dead End," Mar. 2, with Bogart and Sylvia Sydney; 8:30 pm, East Bay Socialist School, 6025 Shattuck, Oakl., 652-1756, \$1.25.

"Romeo and Juliet," Fonteyn and Nureyev dance to Prokofiev's score, Feb. 20, 8 pm, SF Jewish Community Center, 3200 California, 346-6040, \$2/\$1.50 students, members.

SF Museum of Art: two screwball comedies, Feb. 21, 7:30 pm, "My Man Godfrey" and "His Girl Friday"; Poets of the Cities Films, Feb. 23, 2 pm, John Cassavetes's "Shadows," and "Pull My Daisy," by Robert Frank and Alfred Leslie; "Zvenigora," Feb. 25, 7:30 pm, and "Chess Fever," V.I. Pudovkin's spoof of fanatical chess players;

Robert Bresson's "Four Nights of a Dreamer," Feb. 28, 7:30 pm; "Arsenal" and "Earth," Mar. 2, 2 pm, two silent films by Alexander Dovzhenko, Van Ness/McAllister, 863-8800, \$1.50/\$1 sr., under 16; Sun., \$1/75¢.

Three Free Truffauts: "Jules and Jim," Feb. 20; "The Bride Wore Black," Feb. 27; "The Wild Child," Mar. 6, all 7 pm, Laney College Forum, 10th/Fallon, Oakl., 525-4020, free.

UC Berkeley classics, Robert Shaw's "The Man in the Glass Booth," Feb. 24-25, 2 and 8 pm; "Antigone," Mar. 4, 7 and 9:30 pm, Wheeler Aud., UC Berk., 642-2561, \$1.25.

Women in the Reel World: film/discussions: "Georgia, Georgia," Feb. 27, with Maya Angelou, who wrote the original screenplay and musical score, and Aileen Hernandez; "Cities for People," Mar. 6, Amanda Pope, codirector of this big budget look at what's left for people in cities after the buildings are up, both 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877, \$2.50. □

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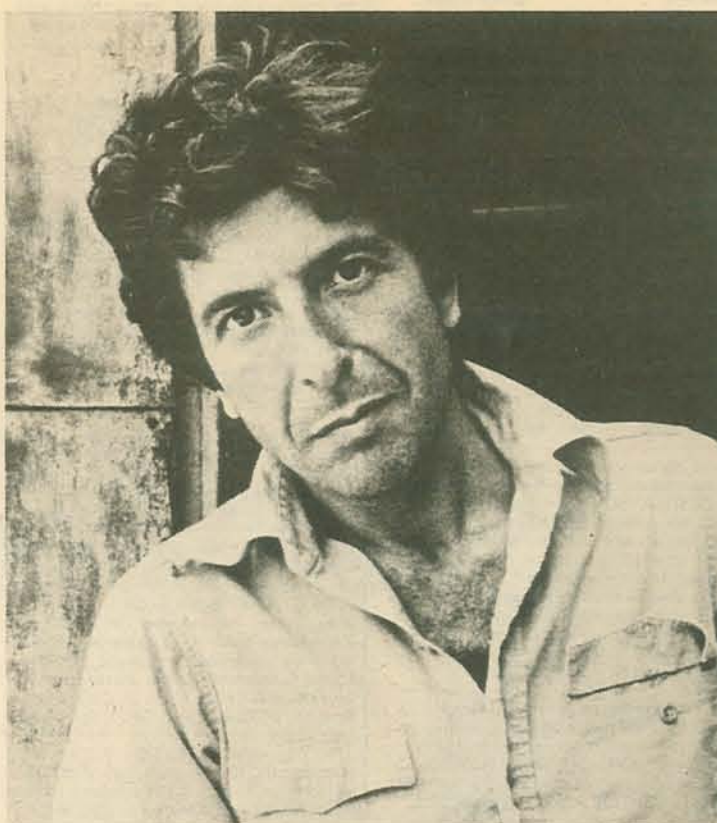
Boarding House: Dr. Hook and the Medicine Show with Jeffrey Comanor through Feb. 23; Buffy Sainte-Marie and Kinky Friedman Feb. 25-Mar. 2; Mickey Newbury and Bobby Kosser, 960 Bush, 441-4333.

Coffee Gallery: Crown Chakra, Feb. 21; Blue Pacific and Mike Conrad, Feb. 22; Blue Pacific, Feb. 28; Doug Adams and Mike Conrad, Mar. 1; Jazz Workshop every Mon.; auditions every Tues.; poetry every Wed.; George Nite every Thurs.; comedy and music every Sun., 1353 Grant, 362-9369.

Family Pharmacy: Kenny Cross and Christopher Paul every Thurs.; Lorene and Eliot Kenin, every Fri.; Night Flight and Frank Zigal, Sat.; Skip Mitchell, Mon.; Jim Bloss and Kerima Reed, Tues.; Naomi Layton and Sandy Darlington, Wed.; music starts 6 pm, 4344 California/6th Ave., 668-7755.

Full Moon Women's Coffeehouse: Jesra and Jan, Mama Cayn and the Gypsy Lady, Feb. 20; Selby, Feb. 21; Jaonnie Becker, Feb. 22; Trilby Lundberg, Feb. 23, 2 pm, classical piano; Carol Eberly, Feb. 28; Gwen Avery, Mar. 1; Full Moon First Anniversary, Mar. 7, with Betty Kaplowitz and Dorothy Haecker; Rosalie Sorrels, Mar. 8, 8 and 10 pm, 18th/Eureka, 864-9274.

Great American Music Hall: Carmen McRae, Feb. 21-22, 9 pm; "The Legion of Mary" featuring Jerry Garcia and Merl Saunders, Feb. 27-28, 9 pm; Earl "Fatha" Hines, Mar. 1, 859 O'Farrell, 885-0750.



Leonard Cohen, the noted poet and sometime singer/songwriter from the Frozen North, will emerge from retirement for a rare concert at the Berkeley Community Theatre, Saturday, March 1, 7:30 pm.

Intersection: "An Evening of More Love and Horror," Feb. 23, Freaky Ralph live at 9 pm, "The Phantom of the Opera," 7:45 and 10:30 pm, plus short film at 7 and 9:45 pm. Poetry, Tues. and Thurs., 8:30 pm, \$1; Terry Wetherby and John Marshall Pidgeon, Feb. 20; Reading in Translation: Works in French, Spanish and German and Arabic, Feb. 25; Peter Kunz and Miriam deVriate, Feb. 28; Comedy Scene every Fri., 9:30 pm, \$1; 756 Union, 397-6061.

Mooney's Irish Pub: Savannah Rose, Feb. 21-22; Steamin' Freeman, Feb. 29-Mar. 1; Risin' Shine, Thurs.; Good Morning, Wed., 1525 Grant, 982-4330.

Orphanage: Steamin' Freeman, Feb. 20; Grayson Street, Feb. 21-22; The Tubes and Light-Year, Feb. 24-25; Ana Rizzo and the A Train, Feb. 28-Mar. 1, 870 Montgomery, 986-8008.

Reunion: Leila and Co., Wed.-Sat., 1823 Union, 346-3248.

The Sting: Collage, Feb. 20, 27-28 and Mar. 1; Collage with Zorro, Feb. 21-22; Black Velvet Band and Zorro, Feb. 23, 2470 San Bruno Ave., 467-8767.

Wild Side West: Scat, Feb. 21-22; Hoot, Feb. 23; Truth About Radio, Feb. 28-Mar. 1; Andrea Weltman, Mar. 2, 720 Broadway, 391-0460.

Yellow Brick Road: Brass Horizon, Feb. 20-22; Ana Rizzo and the A Train, Feb. 23; Best of the Bay Area, every Mon., two local groups performing originals, Fever and Lucky Strike, Feb. 24; Niteshift and

and Friends and Aura, Mar. 3, 2215 Powell/Bay, 982-6700.

EAST BAY

Freight and Salvage: Jane Voss, Feb. 20; Lawrence Hammond and the Whiplash Band, Feb. 21-22; Ja-Da, Feb. 26; Terry Garthwaite and Friends, Feb. 27; Phantoms of the Opry, Feb. 28; Energy Crisis, Mar. 1; "Hoot Nite" every Tues., 1827 San Pablo, 548-1761.

Keystone Berkeley: The Tubes and Light-Year, Feb. 20; Earthquake and Eddie Money, Feb. 21; Frank Biner and the Niteshift, Feb. 22-23; Soundhole, Feb. 24; Man, featuring Deke Leonard, plus Earthquake, Feb. 26; Alice Stuart, Feb. 27; King Fish, Feb. 28; Legion of Mary, with Jerry Garcia and Merl Saunders, 2119 University/Shattuck, 841-9903.

La Salamandra: Juice and Kirks, Feb. 20; Four on the Floor and Peter and Diedre, Feb. 21; Gary Lapow and Dan Goldenson and Songs from Two Brothers, Feb. 22; Cecil Bernard Trio, Feb. 23; Tony Cortez, Feb. 27; Four on the Floor, Peter and Diedre and Denny Hansford, Feb. 28; Ed Kelly Trio, Mar. 1-2; Butch Morris Quartet, Mar. 8-9; First Amendment Comedy Group, every Tues.; poetry every Mon., Pac Armentrout and Darrell Gray on Feb. 24; women only on Wed., Suzie Rothfield on Feb. 26, 2516 Telegraph, Berk., 841-9070.

Longbranch: Country Porn with Sunshine, Feb. 20; Harvey Mandel,

Feb. 21; The Tubes and Eddie Money, Feb. 22; Shakers, Feb. 23; Eddie Money and Rocky Road, Feb. 27; Good Ol' Boys and James and the Mercedes, Feb. 28, 2504 San Pablo, Berk., 848-9696.

One World Family: Quazar and Good News, Feb. 21-22 and Feb. 28-Mar. 1; Delta Wires, Mar. 7-8, both shows with Is-Real-Lights show. Telegraph/Haste, Berk., 848-9613.

NORTH-SOUTH

Inn of the Beginning: Sky River, Feb. 20; Clover and Hub City, Feb. 21-22; Robert Ramos and Phoenix String Quartet, Feb. 23; Peter Welker Sextet, Feb. 24; Gangband, Feb. 27, 8684 Old Redwood Highway, Cotati, (707) 795-3481.

MacArthur's: Elvis Duck, Feb. 20, 27; Crystal Pistol, Feb. 21-22; Smith, Martin and Shaw, Feb. 28-Mar. 1; Eli, Mar. 6-8; auditions, Wed., 218 Sir Francis Drake, San Anselmo, 453-8600.

Sleeping Lady Cafe: Truckin with James and the Mercedes, Feb. 21; Kent Hausman and Billy Faier, Feb. 22; John Allair and Steve Mitchell, Feb. 23; Poetry and Middlejohn, Feb. 24; Good Ol' Boys, Feb. 25; Auditions, Wednesdays; Jazzy Jam, Feb. 27; G. S. Sachdev, Feb. 28; Richi Harris & Le Hot Club, March 1; Laura Allen & Pat Craig, March 2; The Possum Follies!, March 3; 58 Bolinas Rd., Fairfax, 456-2044.

Sophies: Soundhole, Feb. 21-22; Dr. Hook and the Medicine Show, Feb. 26; Nimbus, Feb. 28-Mar. 1; 260 California Ave., Palo Alto, 324-1402. □

GAY

Problem-solving workshop series for gay women, put together by Women's Vocational Institute whenever enough women sign up, topics include Lesbian Worker and Problems of the Lesbian Professional, call or drop by to sign up, 593 Market, Suite 516, 495-8044.

Gay men's rap, every Fri., 7 pm, First Baptist Church, Haste/Dana, Berk., call 654-1578 for more info.

Society for Individual Rights, raps every Fri., 7:30 pm, 83 6th St., 781-1570.

Lesbian rap, every Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343, \$1.50 donation.

Sexuality discussion for bisexual women, Feb. 21, 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343, \$1.50 donation.

Coming Out rap for women new to the gay community, Feb. 24, 7:30 pm, Daughters of Bilitis, 1005 Market, #402, 861-8689, \$1/50¢ members. ■

Guardian classifieds

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GAY Methodist Caucus. For information write: 1784 Gazelle, Hayward, CA 94541.

Honest, intelligent gay man, Aquarius, 36, seeks gentle people for friendship or more. I enjoy my job, music, dancing, cooking, cross-country skiing, etc. No heavy drug (including alcohol) users. Photos appreciated and returned. Guardian Box J, 1070 Bryant, SF, 94103.

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Need Partnership
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Attractive intelligent blond male, late 20's, interested in tennis, biking, literature, psychology, films, wants to meet similar people, especially women, for friendship, companionship, sharing interests, and what else. P.O. Box 7482, Stanford CA 94303.

Young man soon to be released from prison seeks work for release and housing and would like to correspond with any ethnic. Prefer female, 18 and over, but will write anyone. James L. Richardson B-25728 PO Box 2000 CMF, J-334 Vacaville, CA 95688

SUSAN, love to you on your birthday. Here's to a tumultuous celebration, see you soon, David.

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Uptight, gay, not too mellow 49-year-old woman, would like to meet same to share mutual pleasures, whatever they may be, Write Guardian, Box: D, 1070 Bryant St., SF CA 94103.

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Life is what you make it, and I'm in the process of remaking mine. Finally legally split after 22 years of marriage, financially successful w/m wants to meet young, warm, fabulous, beautiful straight woman, free of hangups, interested in a few months or years of room, board, income and travel in exchange for my needs and wishes and mutual enjoyment. Write to: Bob PO Box 26288, SF, CA 94126.

Well, here I am, all of you who've been waiting for "Nirvana," I'm one of the next best things. Slowly though, apropos...I need time. Larry, Frisco PO Box 6204, 94101.

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Seeking to meet other gay women (late 20's, early 30's) whose interests are varied and stimulating. (I find the bar scene too limiting.) I know you're out there but how do I find you??

Guardian Box 'K', 1070 Bryant, SF, Cal. 94103.

Lone skipper needs unencumbered 30-plus woman help Bay-cruise his seven-ton sloop, 1975 season. Guardian Box F, 1070 Bryant St., SF, CA 94103.

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Our massage costs more, but we're worth the difference! Outcall service to those men & women who demand the very best! We work solo or together, in SF, Marin, East Bay or Peninsula. Monte or Tara are the ones to call if you want the best in massage. 388-0560 12 to 12, 7 days.

Karen—your smile warms my heart, your spirit warms my beingness, your touch is the magic that ignites my fire—could I be in love? Only we know for sure—A.A.

Belated Valentine's Greetings to all of the Beautiful People who have helped us to continue existing. Love & Peace to you—Jacks & Jills of All Trades.

Hip masseur offers the finest massage you ever had in the comfort and privacy of your home. Men/women/couples. I'm 30 & experienced! Monte 388-0560 7 days a week noon-Midnight.

Dear Beth:
Happy birthday to a good buddy, a good partner, and a very special person in my life—thanks for being you! Michael

I'm a permanent seller at the Alameda Flea Mkt, and can sell your personal funk (camera equip., stereo gear, "tv's," small appliances, antiques, jewelry) and handmade craft items, on consignment. Michael 648-1984, anytime, any day.

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Marin based Guardian staff artist with 13 years experience will handle your job from design through printing at people's prices. Free estimates gladly given on flyers, brochures, catalogues, letterheads, business cards and whatever. Call Kim at 454-0679 or 861-9600.

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Seek ultra-hip, super-smart women w/ reliable car to do outcall massage in SF, Marin & E. Bay. Good \$ no exp. nec.—leave your name & no. for Monte at 388-0560, 12-12 any day.

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Humanistically oriented counselors psychotherapists, and growth facilitators are needed as part time on call members. Unique opportunity for supervised practice development. Send vitae/resume to: Howard Institute PO Box 10171 Oakland, 94610 CA

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Room and small salary in Pacific Heights mansion in exchange for preparation of six evening health food meals per week, leave message 921-2550.

MANAGING EDITOR for a socially and politically oriented newspaper that is to be distributed weekly by a non-profit corporation. Publication to start in eight weeks. Must have previous office management and journalism experience. Salary: \$630 per month for a regular 35-40 hr, work week. Apply by mail with resumes to: DIMENSION-INTERNATIONAL FOUNDATION Inc., 737 Beach St., SF, 94109, CA.

San Rafael law office involved in prison and civil rights litigation looking for two experienced lawyers—one interested in domestic work, the other in personal injury work, both interested in general law also—who are willing and able to work on a percentage basis only, so we can all keep truckin'. Soladay offices, 457-9351.

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WANTED: TUTOR in micro-economics, north Oakland student goes Hayward State. Call before 10 am, after 4 pm, 654-4816.

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Professional writer, 7 years business experience will edit, write your newsletters, press releases, etc. Hourly or set fee. Call Mr. Brett—282-4247 anytime.

For the last 7 years I have been doing community organizing, writing and designing for newspapers, video, administration, counseling and leading therapy groups. I'm anxious to use my skills. I'd also like temporary handywork, including light carpentry, yardwork, moving and hauling. Peter 524-8111

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I have joy, a life centered around performing (dancing), and a car. I need steady part-time work to support those things. I will devote my time to anyone who encourages growth/creativity. My interests: modeling for artists, juggling, plant-sitting, natural foods. Susan 587-4102.

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Experienced writer/office manager seeks editing, typing, book-keeping work hourly or job rates. Barbara 626-4336.

Man, 23, interested in working with children ages 4 1/2 to 9. Soon to graduate from University Without Walls-Berkeley. Experience at Peninsula Schools. Joe Loughlin 43 Walter, SF 94114, 863-3370.

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Sunny upper restored flat to share with professional woman. 29th/Dolores area. March. Charles. 821-7518.

11 room Post Victorian house in Bay View. Share with 2 women, 2 men, ages 19-33. \$60/month plus utilities. Prefer mature, solvent male who digs gardening and upkeep. Call Kim or Iris. 467-9309.

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THE BAY GUARDIAN

\$85 to \$110, 2 rooms available, Dolores and 24th St. (Noe Valley) 647-7451. furniture available.

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Straight M/F share large spacious redecorated Victorian flat: Own room; \$125/month utilities. Eves. 5 pm to 6:30 pm, 986-4224. Greg or David.

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Haight Ashbury Switchboard needs volunteers who care about people. Services in information and referral, housing, food, clothing, medical aid, legal aid, crisis intervention, welfare counseling, rides, survival literature, mail and message drop for people who need it. Call the Haight Ashbury Switchboard at 387-7000 24 hours a day, 7 days a week.

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The study involves living for
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Subjects will be paid for their
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Gestalt-Encounter-Awareness
Tuesday evenings 7:30 p.m.; Wed-
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Learning to use personal relationships
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Come and be energized. Tuesday, 6
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New Gestalt Group for men and wom-
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Both groups led by experienced high-
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FOR COUPLES 21-38**
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SPIRITUAL FEMINISM
How do we as women express ourselves spiritually? What is spirituality? A group on our selves, our heritage, healing, dreams, womens communications, nature. Tuesday evenings, 7:30-9:30, March 4-April 22 and/or Saturday mornings, 11-1, March 8-April 26 (dates and times are flexible). in Berkeley. \$15.
Hallie Iglehart 845-7786

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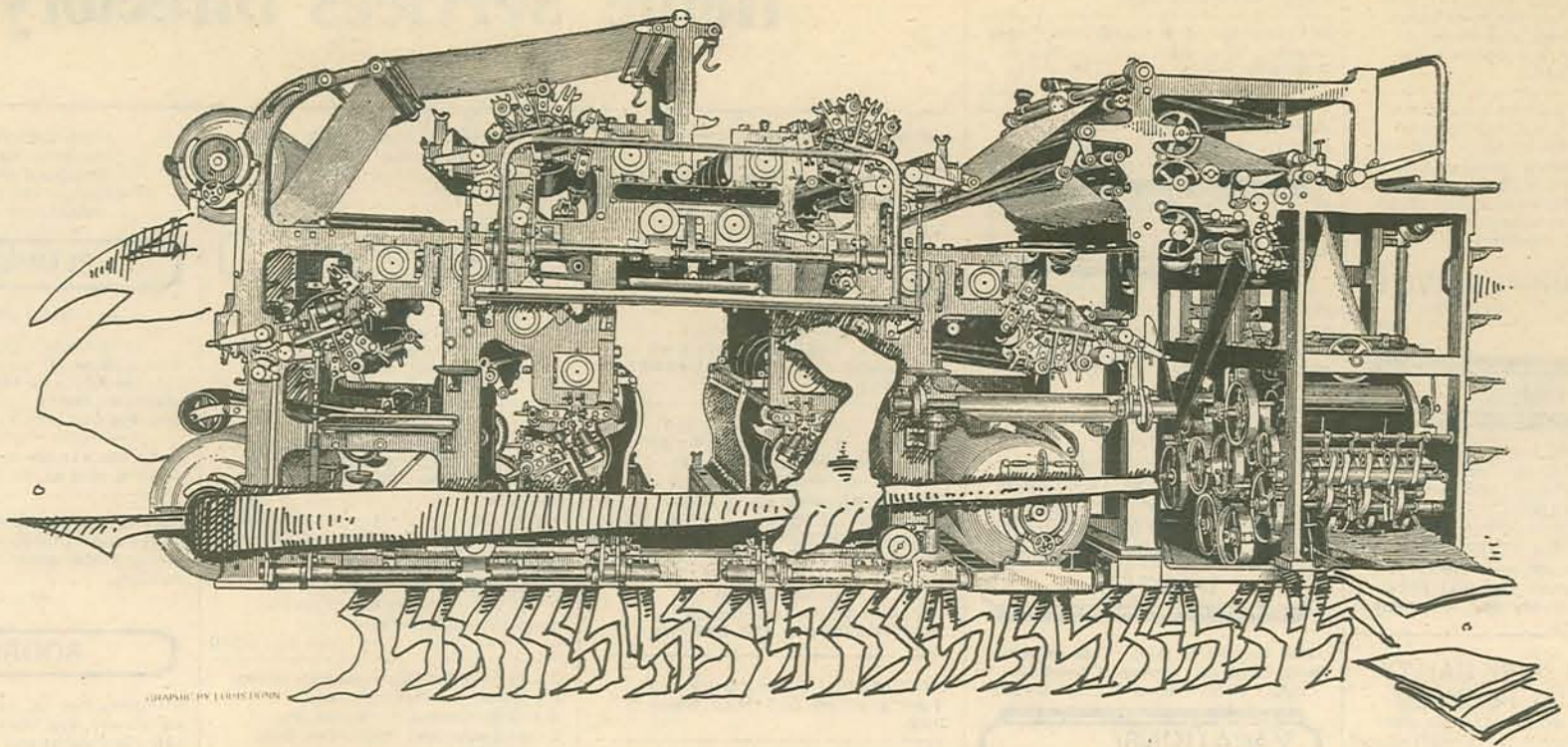
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Oakland's Manifest Destiny: The plans to turn Oakland into a haven for multinational corporations, the men behind the plans (Joel Kotkin 7/6/74).

PG&E—The Company You Love To Hate: SF's \$40 million a year Tammany Hall scandal, the one no other media in the city dares to touch. How SF has for 50 years allowed PG&E to steal the city's own public power in violation of the City Charter, federal law, the U.S. Supreme Court (3/27/69, continued as a Guardian campaign).

The 9 Conflicts of Peter Boudoures: How Boudoures as founder and president of Olympic Savings and Loan made loans to people he went to bat for as a member of the Board of Permit Appeals. This major conflict of interest story, plus later campaign contribution/special interest vote stories, helped set the stage for Sup. Kopp's conflict of interest initiative and Mayor Alioto's current conflict of interest problems (Michael Miller 5/24/73).

Coffee, Tea, or Nitric Acid? The slipshod handling of dangerous air cargoes is a constant danger to air crews and passengers alike (Katy Butler 8/31/74).

Paper Tigers on the Prowl: How the paper industry cooked up its own "shortage," which can be solved only by raising prices and lowering environmental standards. Sound familiar? (Jeanette Foster 1/17/74).

The Secret Muni Schedules: Why the Muni publishes no bus schedules, how the Muni driver who published his own was fired after this story appeared, how he was reinstated after much public furor (Vicki Sufian 7/19/73).

Raffling Off the City Commissions: The astounding 93% correlation between Alioto's appointees to city commissions and those who contribute to his campaigns. A chart of who gave how much and when (Steve LeMoullec 3/14/74).

The Gamble That Isn't Paying Off: Why the Alioto campaign for governor is floundering; stripping the myths from the mayor (Katy Butler, Ken McElDowney, Bruce Brugmann 3/14/74).

SF's Media Monopoly: The fight to break up the love affair between KRON-TV and the Chron-Examiner, and the not-so-mysterious reasons why you can't read about it in the daily papers (Burton Wolfe 1/31/74).

The Examiner's Dirty Tricks Campaign Against Synanon: Thugs used as investigators, offices burglarized, threats of blackmail and the classic story of how the Examiner's welfare fraud crusader went on unemployment while getting \$250 a week on the Examiner payroll (Burton Wolfe 6/22/74).

Public Interest and Private Money: Houston Flournoy's record of peddling California to the highest bidder (J. Kotkin P. Grabowicz 9/21/74).

Here Come The Burgers! McDonald's Hamburgers' plans to blanket the city in Golden Arches (Bob Levering 9/21/74).

Evelle Younger: The Attorney General's links to C. Arnholt Smith, the GeoTek stock scandal and corporate fraud (Katy Butler 5/25/74, 7/6/74).

The Vice Squad: A special inside report on the Sin Chasers, and how they brighten the police arrest rate by busting prostitutes and masseuses at a cost of only \$500,000 a year (Katy Butler 4/13/74).

Censoring the SLA: What the Chronicle and Examiner left out of their kidnap coverage (Burton Wolfe 5/11/74).

BART—Riding The Gravy Train to Manhattan and Back: The men and the businesses behind BART and the plan to rejigger SF into Executive Headquarters West, as their ads in Fortune Magazine put it. ("Manhattan Madness," starting 6/18/68, regularly updated).

Alioto and the Port: The unhappy future of the "biggest bargain of the century," (Katy Butler 9/21/74).

Sifting the Ashes of May: Another look at the Los Angeles police account of the SLA shootout (Jerry Roberts 8/31/74).

SF's Alcoholic Cops: The cops who drink on duty, what the police department is (and isn't) doing about them (Katy Butler 8/3/74).

Chaos in the Board and Care Homes: How a good idea (Care for the mentally retarded in a homelike setting) got bogged down in a morass of bureaucratic inefficiency and greed (Betsy Ross 8/3/74).

Rocky, Meany and the CIA: How Big Labor was used by the CIA to topple the Allende government in Chile. The real story weeks before it broke in Washington (Bob Levering 8/31/74).

The Case of the Curious Bedfellows: What Bill Graham was getting when he endorsed Alioto for Governor, how Bill Coblenz set up the deal (Jack McDonough 5/25/74).

The Japanese Invasion: The big influx of Japanese investments, encouraged by the government every step of the way (Richard Hanson 3/30/74).

The Plot to Scuttle the ILWU. Is Harry Bridges getting too old? Trouble with rank-and-file longshoremen and charges of infiltration by organized crime (Bob Levering, 10/19/74).

Trouble on Tap for Coors. Anti-labor company policies bring about an unlikely alliance of Teamsters and Chicanos (Bob Levering, 11/16/74).

Towering Inferno: It Can Happen Here. The greatest danger in a highrise is not fire but an earthquake. And there's not much the fire department can do about it. (Burton Wolfe, 12/14/74).

Oakland's Expanding Airport. How Oakland's dream airport of the future is turning into an ecological nightmare of the present. (Bill Northwood, 1/25/75).

EST: Clockwork Consciousness Raising. Werner Erhard applies the techniques of selling encyclopedias to the get-your-head-together industry (Mark Brewer, 2/8/75).

City Hall vs. The Fillmore. Conflict of interest in the latest plans to redevelop the Fillmore District (Bob Levering, 2/8/75).

Investigative reports on: Foster City (11/7/66). The Wolden Assessor Scandal (3/9/67, 5/19/67). The Medical Crisis in Vietnam (6/29/67). The California Water Plan (5/19/67, 6/29/67, 8/10/67). The Secret Deal to Get Shelley Out and Alioto in as Mayor (9/25/67, 10/31/67). The Scramble for Vietnam War Bodies (9/25/67, 10/31/67). The "Underground Railway" for Vietnam dissenters (4/5/68). The Manhattanization of San Francisco (6/18/68, updated regularly). The SF grand jury (12/24/68, updated each year). Cal Expo (12/24/68). Ramparts magazine (3/27/69). Juvenile Hall (3/27/69). Al Kihn's KRON Diary (5/22/69, regularly updated). Southern Pacific (7/10/69, updated). Pleasanton public housing (7/10/69). Yerba Buena project (12/16/69, updated). Smog Control District (2/18/70, updated). California's corporate war machine (6/11/70). Labor power in City Hall (12/23/70). Coastline development (12/23/70). PT&T (6/7/71, updated). The Urban Design Plan (9/27/71, updated). Highrise economics (9/27/71). The Chinatown Facade (3/28/72). The SF Superior Court Judges (5/11/72). The SF Bar Association (8/16/72). The Death Penalty Promoters (10/4/72). Redlining in SF Neighborhoods (11/1/72). Alioto's Bond Screening Committee (11/1/72). SF's Taxicab Mess (11/15/72). SF Nursing Homes (12/13/72). SF Airport Expansion (3/14/73). SF Parking Garage Boondoggle (3/14/73). High Prescription Drug Prices (3/28/73). A Murder Due to Natural Causes at San Quentin (4/11/73). Asbestos in the Highrises (4/25/73). SF Performing Arts Center (5/9/73). Saturday Review's Folding (5/23/73). The SF Scavengers Clean Up at City Hall (6/21/73). Gas Shortages and Oil Monopolies (7/5/73). Organic Food (7/19/73). The Teamsters' Union-Busting in the Fields (8/2/73). Who Killed the Cable Cars (8/16/73). KQED's Real Estate Fiascoes (9/20/73). The Chile Coup (10/4/73). Sup. Mendelsohn's Unreported PG&E Loan (10/4/73, 10/18/73). The Big Money Behind SF Supervisors (11/1/73). BART Wrecks Two Neighborhoods (11/15/73). Strange Doings at the Examiner (1/31/74).

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